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ABSTRACT

Guidelines are offered for implementing an art education program fostering art knowledge, art appreciation, and personal creativity. Six chapters cover goals, content, curriculum planning, resources, evaluation and administration. Chapter 1 identifies 5 objectives of art education--perceptual awareness, values development, creative development, knowledge, and development of personal judgment. Charts tag each objective to specific skills, concepts, and grade levels. Chapter 2 focuses on 5 content areas for teaching art. Subject, theme, products, media, function, and design are coded in charts to specific objectives and activities. In Chapter 3, exemplary units are provided for early childhood, middle grades, and secondary levels. The early childhood unit on animals offers lessons such as looking at pets, 3-dimensional animals, and children as art critics. "Feelings in Art," the middle grade unit, includes lessons on sketching faces, human form, and portraits and landscapes. The secondary level unit treats expressions of social concerns through art. Chapter 4 provides lists of resources. Strategies for evaluating lessons and student work are discussed in chapter 5. The final chapter details implementation concerns, including personnel, scheduling, financing, and facilities. Appendices outline steps for developing a visual arts curriculum, career resources, and relevant organizations. (LP)

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Visual Arts Education Guidelines, K-12

Georgia Department of Education

Division of Curriculum Services
Office of Instructional Services
Georgia Department of Education
Atlanta, Georgia 30334
Charles McDaniel
State Superintendent of Schools
1982

Spectators at The High Museum of Art, Atlanta

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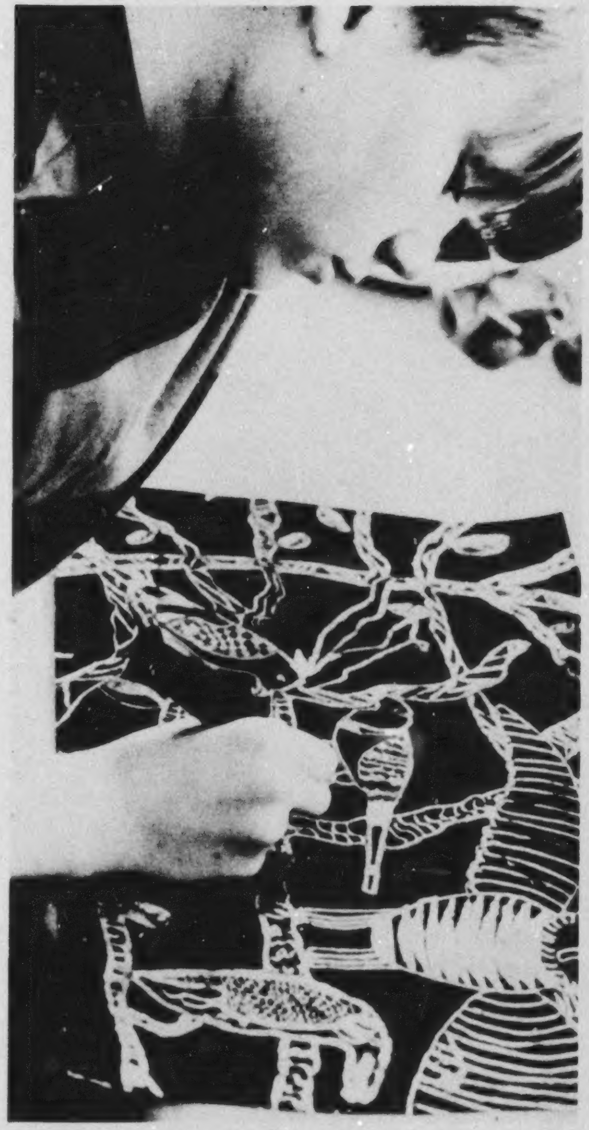
Middle grades student, crayon etching



30 Contemporary Black Artists exhibition
The High Museum of Art, Atlanta

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Foreword

Visual Arts Education Guidelines, K-12, has been published by the Georgia Department of Education for teachers of the visual arts. Developed by committee members from different levels of visual arts teaching and supervision, it contains broad program goals, specific learning expectations and activities which will benefit both teachers and students of visual arts.

A fundamental goal of the Georgia Department of Education is the preparation of graduates who can communicate sensitively and creatively with other people. Through art experiences such as art criticism and history, film making, ceramics and painting, students are learning to become more aware of their own and other people's feelings, ideas and beliefs about life as well as about art. This publication, which identifies goals, content, strategies and resources for arts education, can lead to the attainment of that goal.

It is my hope that administrators, supervisors, counselors, parents, community leaders, students and teachers will find these guidelines helpful in organizing a comprehensive program that will broaden knowledge and understanding of the visual arts and their important role in our society.

Charles McDaniel
State Superintendent of Schools

Middle grades students art display, Cobb County Schools

Introduction

Recent changes in the field of visual arts education stress the need for the program to broaden its base in the school. The study of the visual arts, once limited predominantly to studio activities, now emphasizes development of appreciation, valuing and knowledge of art objects. Art education should provide students with the competence to make and justify judgments of aesthetic merit and quality in works of art. Changes in society, its values and beliefs, provide new trends and issues around which to center visual arts instruction. The advancement of technology continues to create new developments in the visual arts and to provide new content and issues for study.

Visual Arts Education Guidelines, K-12, was developed by teachers for teachers. It provides planning guidelines for implementing a program reflecting important changes in the field of art education. Materials in this publication, are designed to illustrate possibilities rather than to prescribe programs. It is our hope that local system personnel will choose from among the goals, objectives, activities, strategies and resources the components that meet the needs, interests and abilities of their students.

Lucille G. Jordan
Associate State Superintendent
Office of Instructional Services

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Division of Curriculum Services

Exhibition at The High Museum of Art, Atlanta

Acknowledgments

We extend our appreciation to the committee members who gave their time, thoughts and efforts to planning and developing this guide.

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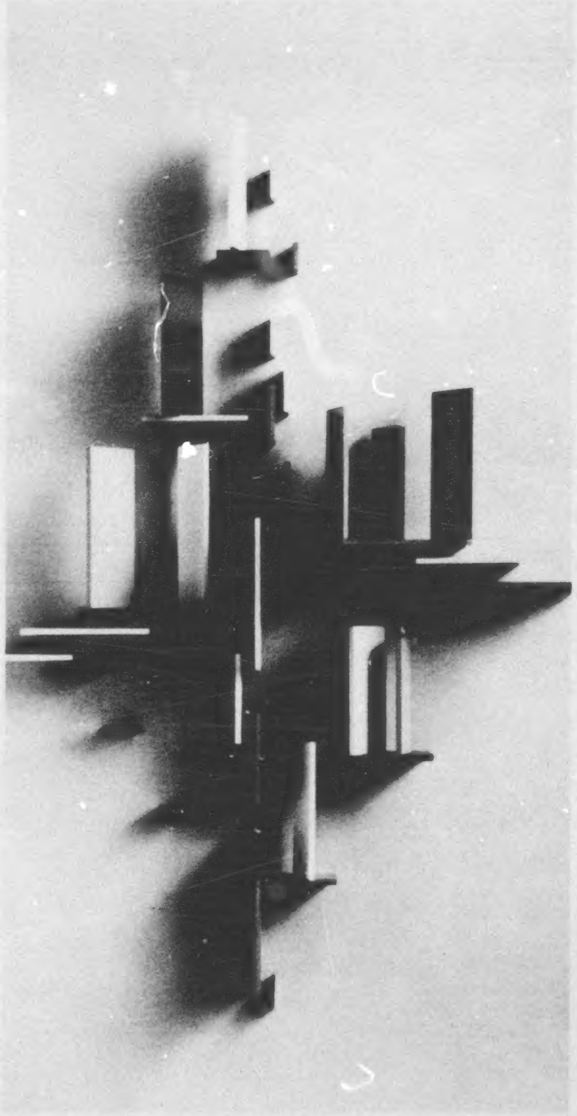


Charles Biederman
***No. 18, Red Wing*, 1965-67**
(painted aluminum)
Gift of Joan Saugrain Bredendick
The High Museum of Art, Atlanta

Chapter I • The Goals of Art Education

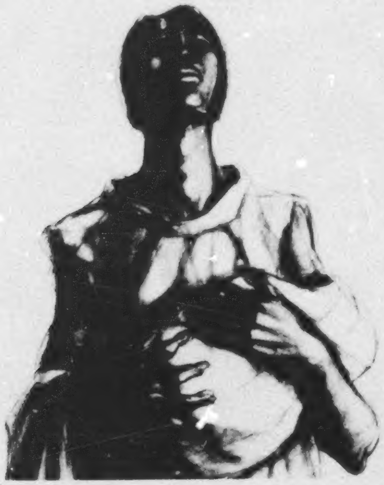
The General Aims of Education

Why do we teach art in our schools? The answer may be found in reviewing the general aims of education and the relationship between these aims and the goals of art education.

For over a century educational theorists in America have tried to define the minimum essentials of a general education for all the people in a democratic nation which regards universal free education as a basic right. For the purposes of this guideline, the aims of general education are basically three.

Early childhood student, printmaking

Herman Bailey
Daybreak
(chalk on paper)
Gift of Mr. and Mrs. Sidney A. Wien, 1962
The High Museum of Art, Atlanta

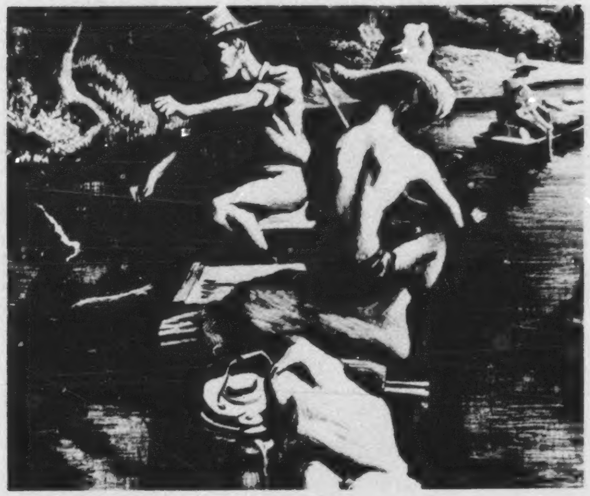


PERSONAL DEVELOPMENT

To foster maximum development of human personality and creative potential

It is not difficult to see that a belief in each individual's right to develop talents and capacities, regardless of racial, national or socioeconomic background, is part of the educational goals of democracy. Education in the visual arts, as defined in this curriculum guide, is a discipline of learning central in its contribution to the maximum development of personal and creative potential from childhood to maturity.

Thomas Hart Benton
Down the River
(lithograph)
Gift of Lawrence and Alfred Fox Foundations
The High Museum of Art, Atlanta



ARTISTIC HERITAGE

To transmit the cultural heritage of one's nation and all humanity

The school has historically been regarded as the institution for the transmission of knowledge and cultural values which are the heritage of humankind. Such a heritage, both national and intercultural in scope, must be understood for a person to function as a literate and contributing member of adult society. While the skills of reading and writing, or verbal literacy, are universally regarded as basic to the attainment of educational or functional literacy in general, the contribution of the visual arts to education for *visual literacy* in a culture must not be underestimated.

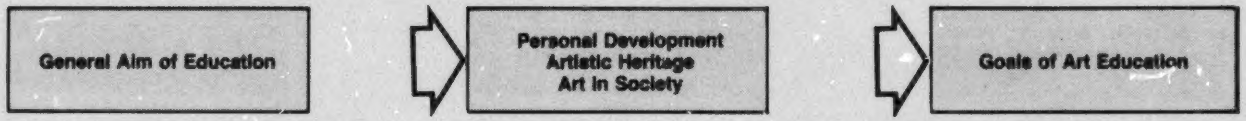
BAGA (African)
"Nimba" mask
(wood)
Gift of Mr. and Mrs. Leslie L. Rood, 1971
The High Museum of Art, Atlanta

ART IN SOCIETY

To contribute to the social order and the betterment of humanity

It is in artistic works of different cultures that a person discovers the social habits, mores, achievements and values of the human past and present recorded, interpreted in symbols and preserved. These records constitute a vast treasure of some of the finest achievements of the human race. Thus the visual arts, in all their magnificent history both within and outside the bounds of one's own familiar culture, provide significant models and are instructive teachers in our relations with each other and in our highest aspirations.

Five Goals of Art Education



Early childhood student, crayon drawing

Based on the general aims of education, five goals for art education reflect personal development, artistic heritage and art in society. The goals for art education were selected to provide a comprehensive arts program involving the two basic modes of participation — expression through art and response to art.

Expression refers to ideas and feelings conveyed by works of art. The discovery of ideas, the transformation of those ideas by artistic means, and their realization in an artistic medium are basic activities involved in expression.

The experience evoked when an individual views a work of art is *response.* It involves description, interpretation and judgment of works of art.

Artistic expression and artistic response are the results of an art program insuring students opportunities to experience the rich variety of art. In addition to the creative process involved in the making of art, students learn to apply their knowledge through analysis and synthesis.

A program in art education from kindergarten through the twelfth grade in Georgia schools should provide each student the opportunity to achieve the following goals.

A. Develop perceptual awareness

B. Value art as an important realm of human experience

C. Produce works of art

D. Know about art history and its relationship to other disciplines

E. Make and justify judgments concerning aesthetic quality and merit of works of art

The goals of a curriculum in the visual arts are to be incorporated in continuous instruction in Georgia schools. These goals are broad enough in scope, yet definitive enough to encompass a range of experiences in making and responding to works of art, studying art critically and developing an informed appreciation of the visual arts and artists. While individual and local applications of the several goals vary from place to place and from teacher to teacher, leading to diversity of practice both in methods and results, the overarching goals of instruction function as guides to establishing levels of attainment throughout the state. Thus a common body of curriculum goals and experiences for school art programs in Georgia will add strength and clarity to art instruction for the benefit of teachers and parents, while allowing for diversity and imagination by individual teachers in actual classroom settings. The goals include both producer and consumer-oriented activities [illegible] the realm of the arts.

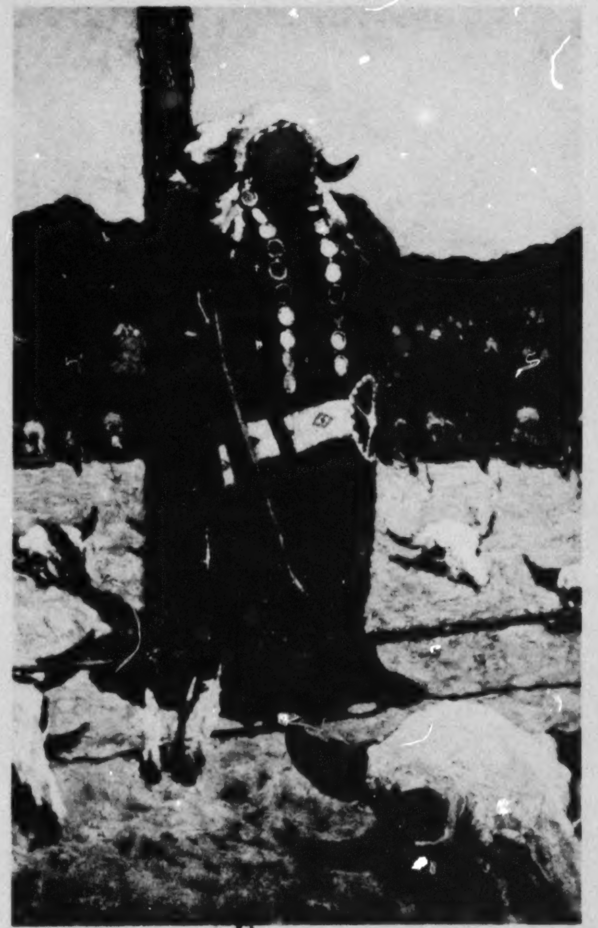
Note: *The five goals, A-E, and the objectives (tasks) are keyed to the activities charts in Chapter II.*

PERCEPTUAL AWARENESS → VALUING OF ART → PRODUCTION OF WORKS OF ART → HISTORY OF ART → AESTHETIC JUDGMENT

A. Perceptual Awareness

This component of art instruction demands continuous exposure to the many-faceted products of artists, craftsmen, architects and designers throughout elementary and secondary education. It is the task of both school and teacher to show ingenuity and imagination in finding ways of making this exposure to the arts, whether in the student's immediate vicinity or in the larger environment, as diverse and stimulating as possible. As someone has said, no one can create out of a vacuum. It is the school's responsibility to provide perceptual enrichment whether in the form of original works — painting, prints, sculptures, ceramics, murals, monuments or environmental structures and spaces — or through contact with reproductions, films and slides. Such exposure allows the student to build a background of stored visual memories and perceptual experiences from which to develop the criteria for informed judgment. This cultural enrichment leads to an informed and literate taste and appreciation for the arts and for the visual environment, both natural and human.

In addition to continuous exposure to the varied products of the arts, stimulated and guided discourse concerning works of art, whether originals or reproductions, encourages students to express ideas and responses to different works, media, artists and styles. This discourse, which will become more complex and sensitive over time, involves recognition, description and interpretation of subject matter and thematic differences among different works and familiarity with the sensory and formal properties of art. Through repeated exposure and continuous experience with art, students develop a sounder vocabulary and a broader base of perceived qualities upon which to draw in expressing their deepest feelings and responses.



N. C. Wyeth (American, 1882-1945)
Invocation to the Buffalo Herd
(oil on canvas)
The High Museum of Art, Atlanta

Objectives (tasks) (I = Introduce D = Develop R = Reinforce)

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	At the completion of experiences designed to develop perceptual awareness, the student is able to			
A. Perceptual awareness	1. recognize and describe the subject matter of works of art;	I	I D	R
	a. identify the subjects in specific representational works of art (people, buildings, animals, plants);	I	I D	R
	b. describe how the treatment of objects in two or more specific representational works of art is similar or different;	I	I D	R
	c. identify themes of specific works of art (friendship, mother and child, crafts in Georgia);	I	I D	R
	d. identify events depicted in specific works of art (wedding, religious ceremonies, battles, sports);	I	I D	R
	e. describe how the themes of two or more specific works of art are similar or different;	I	I D	R
	f. describe the main idea presented in two specific works of art (mother and child at leisure, mother and child as religious figures);	I	I D	R
	g. identify some of the conventional symbols commonly depicted in works of art (cross, crown, logos, flags, dove, family crests);	I	I D	R
	h. translate the meaning of conventional symbols commonly depicted in works of art;	I	I D	R
	i. describe how treatment of the theme of two or more works of art is similar or different;			I D
	j. identify subjects that have two or more meanings in works of art;			I D
	k. interpret the meaning of objects in works of art;			I D
	l. identify allegories depicted in works of art;			I D
	m. interpret the meaning of allegories.			I D
	2. go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art);	I D	D R	R

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	a. describe the characteristics of sensory elements of works of art (colors, shapes, lines, textures, values, space);	I D	R	R
	b. describe the relationships among the sensory elements and the compositional principles (scale, proportion, variety, unity, repetition, rhythm, balance, directional forces, emphasis, subordination, contrast) in works of art;	I	D	R
	c. describe the differences between sensory elements (color, line, space, shape, value, texture,) of two or more works of art;	I D	D R	R
	d. describe the expressive character (feelings and moods) of works of art (sadness, anger, fright, happiness, anxiety);	I D	D R	R
	e. select from a group of works those that show such things as the most movement, stability, simplicity and complexity;		I D	R
	f. select works that are similar or different in expressive character;		I D	R
	g. diagram the major compositional features of works of art (scale, variety within unity, proportion, repetition and rhythm, balance, directional forces, emphasis and subordination or contrast);		I D	R
	h. select works that are similar or different in composition;		I D	R
	i. describe the major compositional principles of works of art;		I	D R
	k. describe how the sensory elements (lines, colors, values, shapes, space, textures) combine to give a work of art a particular expressive quality;		I	D R
	l. describe how compositional features contribute to a work's expressive quality;		I	D R
	m. describe how the formal qualities and subject matter function together to give a work of art its own expressive content;		I	D R
	n. describe the similarities and differences in expressive content of two or more works of art;		I	D R
	o. describe how some works of art have no discernible subject matter.		I	D R

B. Valuing of Art

Positive, informed attitudes and values in any realm of human activity develop from exposure, thoughtful examination, reflection and increased information. Thus it is in this goal that the deepest and most lasting experiences in the visual arts are to be expected. Informed and rational attitudes and values are formed slowly over time. Appreciative attitudes toward the visual arts are built by looking at, analyzing, sharing, criticizing, interpreting, evaluating, making, sharing and enjoying the varied forms of the art world. This is an educative process aimed at reducing areas of ignorance and dispelling bias or prejudice, a process the art curriculum in the schools is designed to provide.

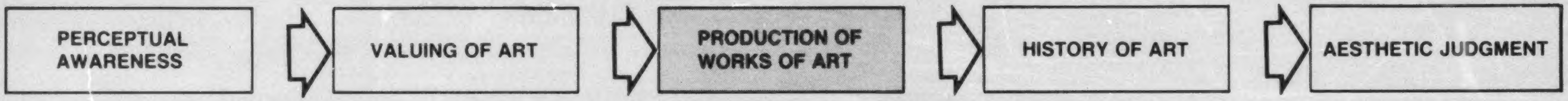
Adults who support the visual arts are usually those who have had a number of pleasurable and enlightening contacts with art, artists, craftsmen, patrons, collections or museums. And in those instances where exposure is lacking, the schools must fill the void.

One of the ultimate aims of art education is the production of sensitive and informed consumers of the arts. Without educational efforts, there is nothing to guarantee the enhancement of ordinary existence which comes with the humanizing effects of artistic and cultural life. Sound art programs for the young are a kind of insurance that the civilizing aspects of the arts will continue.

Spectators at The High Museum of Art, Atlanta

Objectives (tasks) (I = Introduce D = Develop R = Reinforce)

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	At the completion of experiences encouraging the valuing of art as an important realm of human experience, the student will			
B. Value art as an important realm of human experience	1. be effectively oriented toward art;			
	a. enjoy experiencing works of art;	I D	R	R
	b. consider it important to experience works of art;	I D	R	R
	c. respond emotionally to the impact of works of art.			
	2. participate in activities related to art;			
	a. attend school art displays and other exhibitions;	I D	R	R
	b. look at art in magazines and books;	I D	R	R
	c. observe aesthetic objects in the environment;	I D	D R	R
	d. read about art (statements by art historians, art critics, artists); use art references (dictionaries, encyclopedias, art books, reproductions, slides, films).	I D	D R	R
	3. express reasonably sophisticated conceptions about and positive attitudes toward art and artists;	I	I D	R
	a. express positive attitudes toward art;	I	I D	R
	b. express positive attitudes toward the roles of the visual arts in our society;	I	I D	R
	c. empathize with artists;	I	I D	R
	d. demonstrate knowledge of the functions of the visual arts in our society;	I	I D	R
	e. describe the differences between handcrafted and machine-made objects;		I D	R
	f. describe the differences between works of art and natural objects;		ID	R
	g. demonstrate knowledge of art career opportunities (designers, architects, painters, craftsmen, photographers, etc.).	I	I D	D R
	4. show an open-mindedness toward different forms and styles of art.	I	D	R
	5. show an open-mindedness toward artistic experimentation.	I	D	R



C. Production of Works of Art

It has been traditionally held that continuous exposure to and experimentation with a wide range of artistic processes will lead a student to acquire confidence and skill as a producer or performer in art. There is much merit and common sense in this view. Exposure to problems of art similar to those faced by mature artists and craftsmen is the base upon which refinement of artistic capacity is developed. What must be added is emphasis on a progressive series of artistic problems leading to more complex mastery of skills as the student matures. Media exploration should be guided by informed problem assignments and solutions. A continuous demand for originality, for increased mastery of visual and plastic problems of construction, composition, representation, manipulation and technical understanding must guide the teacher's efforts.

Early childhood students, tempera resist preparation

Objectives (tasks) (I = Introduce D = Develop R = Reinforce)

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	At the completion of experiences designed to increase ability to produce art, the student is able to			
C. Produce works of art	1. produce original and imaginative works of art; given various forms of objects, invent new forms.	I	D	R
	2. express ideas fluently;			
	a. generate ideas for works of art (subjects, themes);	I	D	R
	b. produce visual ideas;	I	D	R
	c. use visual media;	I	D	R
	d. compose visually.	I	D	R
	3. produce a separate work of art that			
	a. fulfills the demands of a space or shape;	I	D	R
	b. contains specified subject matter.	I	D	R
	c. creates a particular mood or feeling that	I	D	R
	(1) fits the mood of a poem, a dance or piece of music;		I D	R
	(2) shows a mood such as calmness, excitement, gaiety or sadness;		I D	R
	(3) shows a particular feeling such as coolness, wetness, warmness, loneliness or spookiness;		I D	R
	(4) shows personal experiences, beliefs, feelings;		I D	R

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	d. create meaning based on the use of established symbols (cross, logos, flag);		I D	R
	e. create meaning based on the use of new symbols;		I D	R
	f. use exaggeration, abstraction and simplification to express ideas;		I D	R
	g. modify the form of an object to improve its aesthetic quality or functional characteristic;		I D	R
	h. use a particular composition (vertical, horizontal, diagonal, concentric, symmetrical and asymmetrical) and use deep or shallow space;		I	I D
	i. create images with a particular function (communication, worship, celebration).	I	I D	D R
	4. produce works of art that contain various visual concepts which			
	a. demonstrate the ability to represent spatial concepts (one person standing in front of another, something close and something far, a street and a building, color variation);	I	D	R
	b. demonstrate the ability to represent objects accurately in art products (painting, drawing, sculpture, graphics);	I	D	R
	c. produce works in which the subject indicates expressions and emotions (running, walking, falling, laughing, crying, anger, fright or happiness);	I	I D	D R
	d. demonstrate the ability to represent an object from different viewpoints and under different light conditions.		I	D R
	5. know and apply media, tools, techniques and forming processes;	I	I D	D R
	a. experiment with a wide variety of media (paint, clay, ink, film);	I	I D	D R

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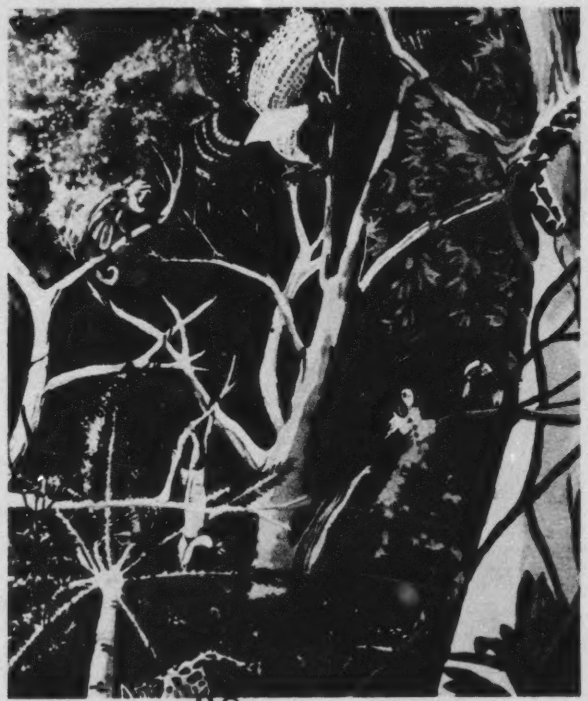
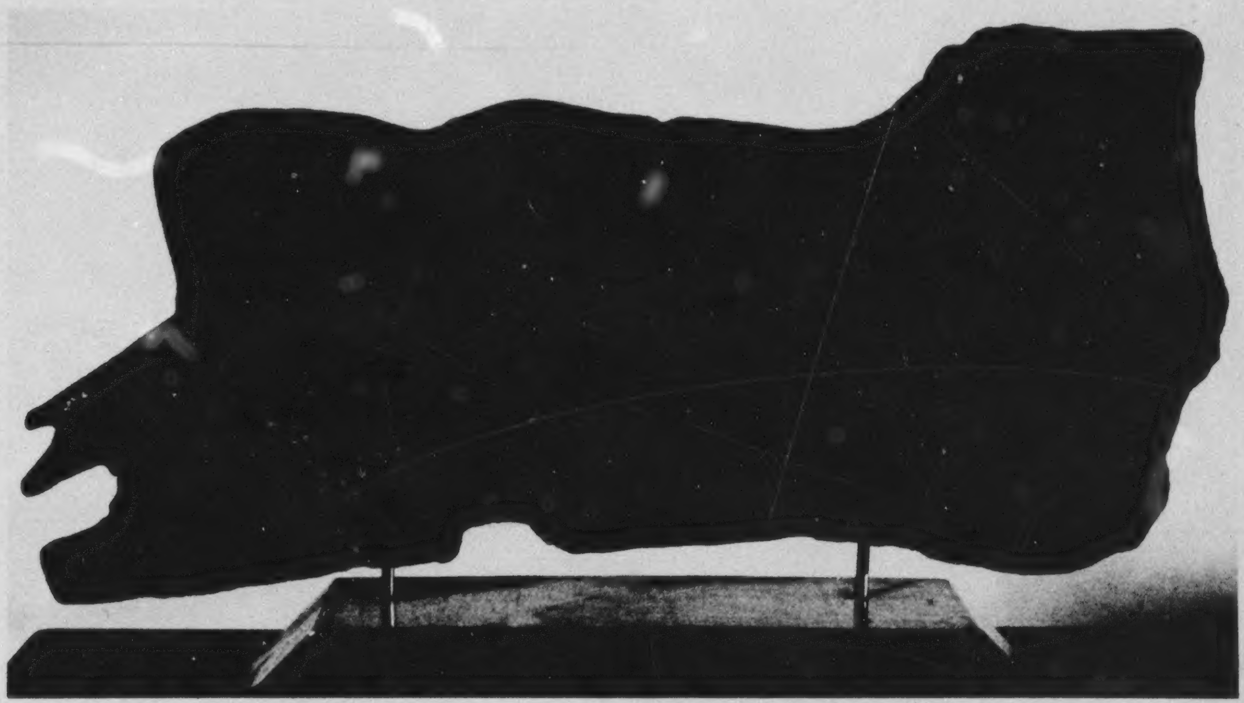
TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	b. perform processes (coil a pot, cut and print a linoleum block, mix specific colors);	I	I D	D R
	c. select the appropriate tools to produce a specific visual statement;	I	I D	D R
	d. demonstrate responsible and safe use of tools and materials.	I	I D	D R

Ron Pettis, *Birds and Beasts* (tempera), Muscogee County Schools, School Art Symposium



Randall Smith, *Birds* (sandstone sculpture), Jackson County Schools, School Art Symposium

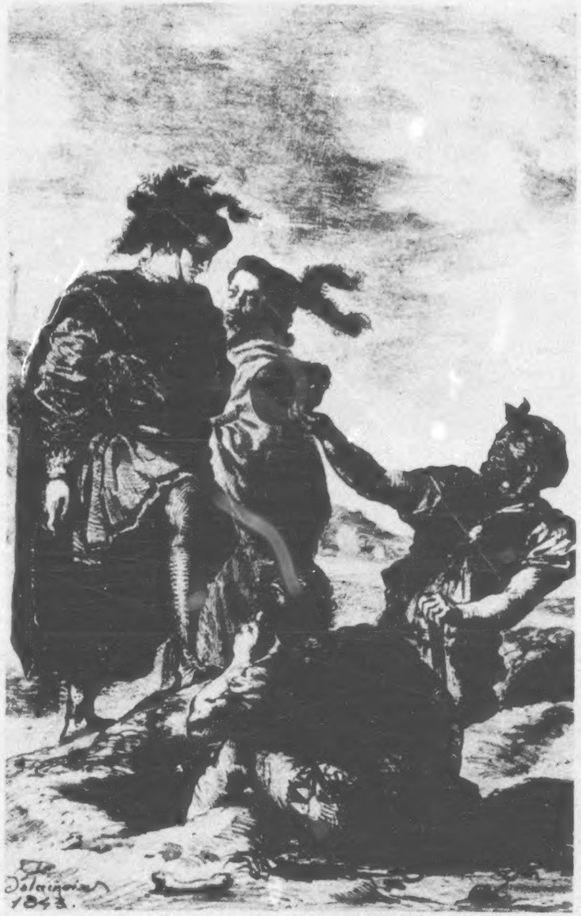


D. Knowledge of History of Art and its Relationship to Other Disciplines

Study of major works, artists and movements in the student's own culture as well as other cultures, both contemporary and historical, is a fundamental part of education in the arts. In the opinion of most historians, contact with great works of art is a means of understanding human ideals and aspirations and appreciating the heroic, comic and tragic in human affairs. The history of world art furnishes us with many examples of human courage, endurance and achievement.

In achieving this goal of art instruction the student should recognize major historical periods, works, artists and styles, especially those which have had an enduring effect. It requires that students have some contact with clear, interesting writing or discourse explaining technical discoveries and historically important innovations. The student should be able to explain the reasons for critical acclaim of selected figures, monuments or works as superior examples summing up the spirit of the age in which they occur. Such activities can be supplemented and made more memorable by visits to actual collections or museums, to famous architectural sites and monuments — the visits to be followed up by discussion and research. Similarly, visits by museum curators or gallery owners, art historians or private collectors who discuss the special nature of their collections, is another important avenue for increasing student understanding of the historical dimensions of the visual arts.

Finally, articles, lectures or discussions that explore and explain relationships between particular art movements and other historical or sociological events should be offered whenever possible. Understanding the connections between art styles and life styles from different cultures and historical epochs is the aim of instruction and student inquiry.



Eugene Delacroix (French, 1798-1863)
***Delteil*, 116 from "Hamlet" series, 1843**
(lithograph, second state)
The High Museum of Art, Atlanta

Objectives (tasks) (I = Introduce D = Develop R = Reinforce)

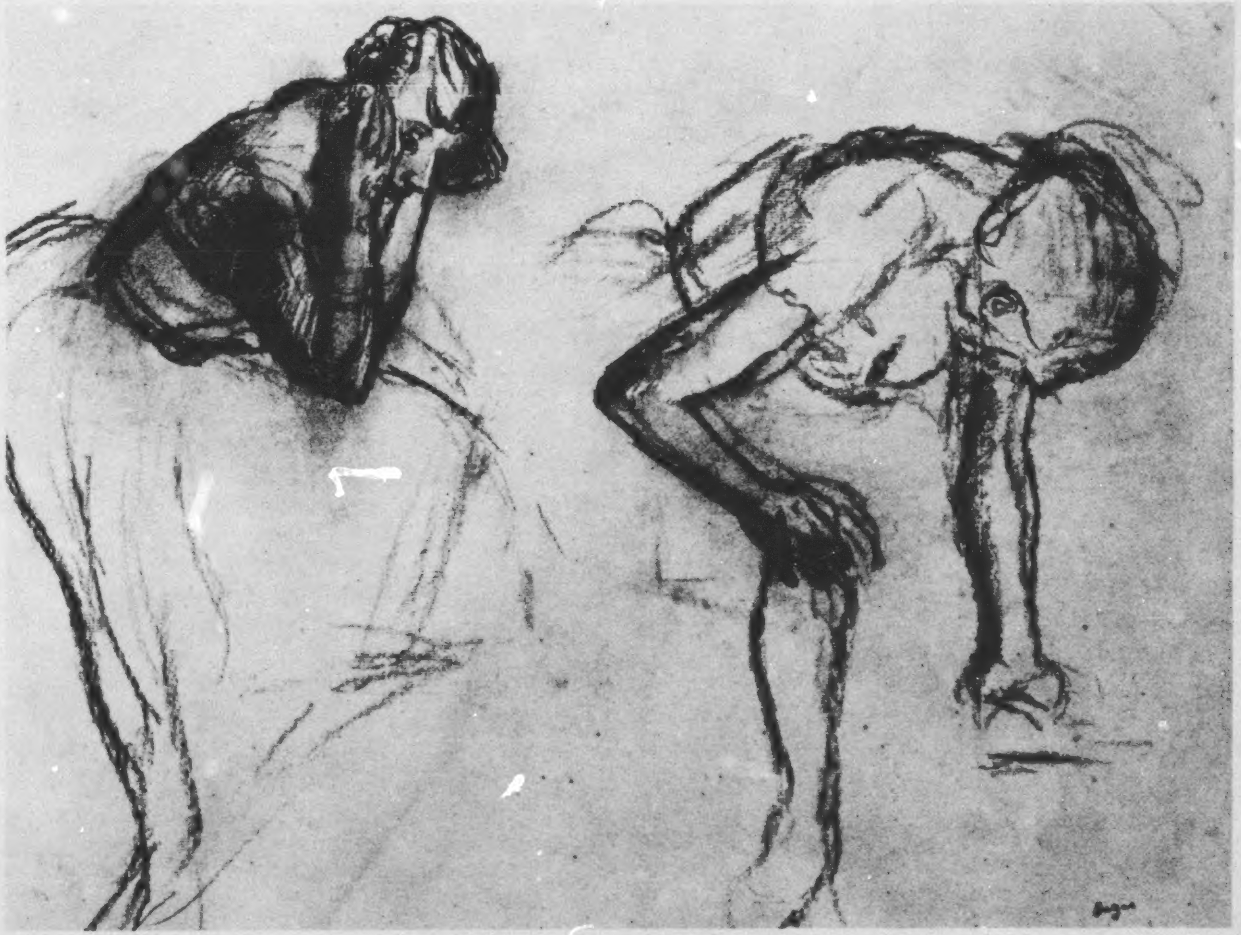
TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	At the completion of experiences presenting art history and its relationship to other disciplines, the student is able to:			
D. Know art history and its relationship to other disciplines	1. recognize major figures and works in the history of art and understand their significance. (Significance here refers to works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of an age and were considered to be the major works of major artists.)	I	I D	D R
	a. recognize well-known works of art;	I	I D	D R
	b. tell why well-known works of art are important or significant;	I	I D	D R
	c. name the artists who produced specific works of art;	I	I D	D R
	d. select the statement that best characterizes the significance of a work of art;		I D	R
	e. explain why certain key works are considered to be important to the history of art.			I D
	2. recognize styles of art, understand the concept of style, and analyze works of art on the basis of style. (Impressionism, Cubism, Surrealism)	I I	D R D R	D R D R
	a. select from a group works of art of the same style;	I	D R	R
	b. explain why two or more works of art are similar or different in style;	I	D R	R
	c. answer questions about the concept of style;		I D	D R
	d. answer questions about the characteristics of specific styles;		I	D R
	e. describe the common characteristics of works of art of the same style.		I	D R
	3. know the history of human art activity and understand the relation of one style or period to other styles or periods	I	I D	D R
	a. rank works of art (two to 10) in chronological order;	I	I D	D R
	b. place works of art in the time period during which works of art were produced;	I	I D	R
	c. place works of art along a time line;		I D	D R
	d. identify the historical period during which works of art were produced;		I D	D R

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	e. select the style name that most closely characterizes a work of art;		I D	D R
	f. explain why particular visual, conceptual, technological and cultural advances had to occur before a certain work of art could be produced;		I	D R
	g. demonstrate understanding that art reflects the relationship between artists and their culture (political, religious, economic, geographic);		I	D R
	h. recognize and understand similarities and differences in media, forming processes, tools and techniques;		I	D R
	(1) select the works in which similar media, tools, techniques and forming processes were employed;		I	D R
	(2) describe the media, tools, techniques and forming processes employed in producing particular works, and explain the advancements that preceded their use (lithography, photography, plastic, steel);		I	D R
	i. explain why works of art from technologically highly developed societies differ from those of primitive societies;			I D
	j. identify the important visual or expressive aspect evidenced in a particular work of art that is not evidenced in other works that preceded it. (Cubistic works of art);			I D
	k. demonstrate knowledge of art of different cultures (European, Egyptian, South American, African, Asian);	I	I R	I D
	l. select the most accurate statement about the functions of particular works of art;			I D
	m. select the most accurate statement about the culture which produced a particular work of art;			I D
	n. identify works of art that originated in particular cultures;			I D
	o. match a description of a culture with a representative work of art of the same culture;			I D
	p. infer the characteristics of a society that produced a particular work of art;			I D

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	q. identify a style of art that may have influenced specific subsequent styles.			I D
	4. distinguish between factors of a work of art that relate principally to the personal style of the artist and factors that relate to the stylistic period or the entire age.			
	a. from a group of works of art of the same period, select those that were produced by one artist;		I	D R
	b. from a group of works of art of various periods, select those that were produced during the same period;		I	D R
	c. select statements that most accurately characterize the similarities or differences between two works of art by different artists of the same style or period;			I D
	d. describe the similarities or differences between two works of art of the same style but produced by two different artists;			I D
	e. when presented with two works of art of the same style, but by two different artists, characterize the differences that might relate to the personality of the artists.			I D
	5. recognize the relationships that existed between art and the other discoplines of the humanities (literature, music, dance and particularly the history of ideas and philosophy) during a given period;		I	I D
	a. select the work of art that was produced during the same period of literature, poetry, dance or music;		I	D R
	b. select works by art that were produced by societies holding particular ideas, philosophies or religious beliefs;		I	D R
	c. make inferences about the different natures of cultures based on work of art from those cultures.			I D

E. Aesthetic Judgment

Perhaps the most sophisticated task for the student of the arts is the development of intelligent and defensible judgment of qualities and merits in works of art, especially when comparing one work, style or artist with another. To do this involves continued reflection, coming to grips with questions of harmony or disunity, of what is aesthetically pleasing or displeasing, of functional design and the appropriate use of media. It involves attempts to develop and refine criteria for making judgments about divergent works, artists and styles. It also involves making discriminating judgments about works similar in content, medium or theme, and the ability to distinguish statements which are descriptive, analytic, interpretative or judgmental. An important objective in this area of art instruction is to increase the student's familiarity with and use of terminology and the student's confidence in verbally expressing ideas and reactions.

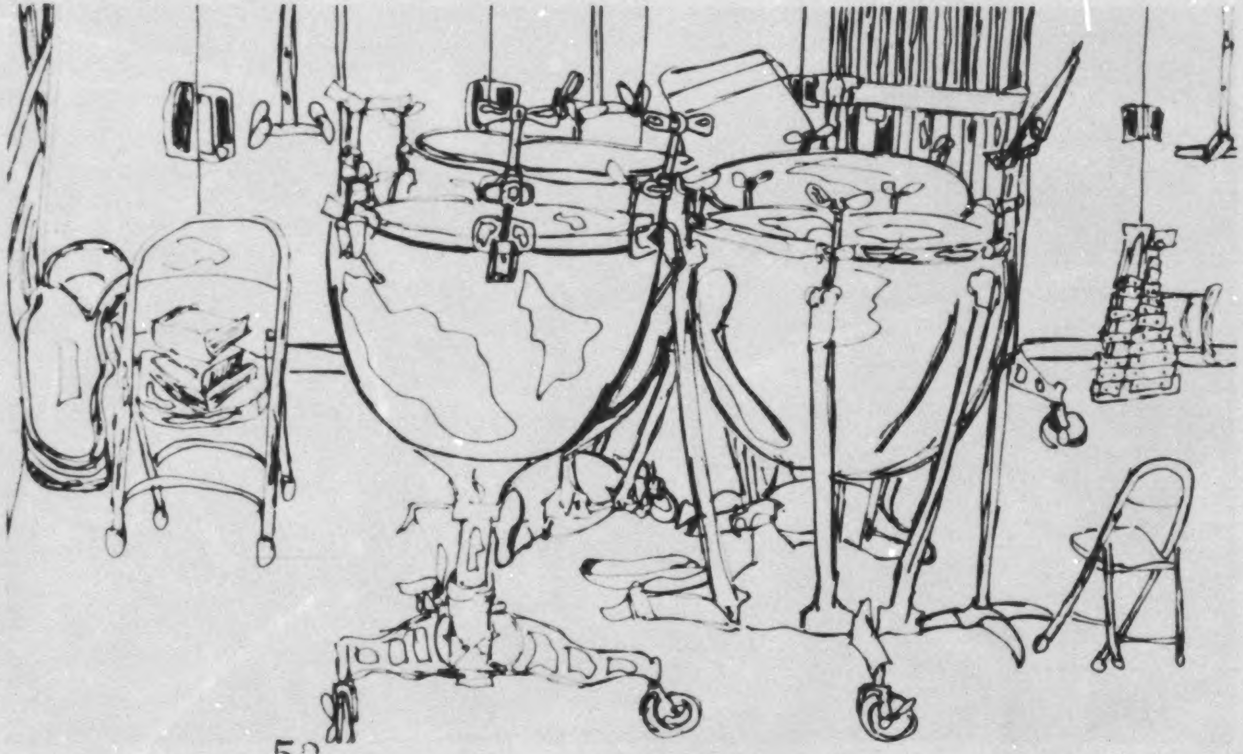


Edgar Degas (French, 1834-1917)
Ballerinas
(charcoal and chalk on paper)
The High Museum of Art, Atlanta

Objectives (tasks) (I = Introduce D = Develop R = Reinforce)

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	At the completion of experiences in making and justifying judgments concerning the aesthetic quality and merit of works of art, the student should be able to			
E. Make and justify judgments about the aesthetic merit and quality of works of art	1. make and justify judgments about aesthetic merit;	I	D R	R
	a. judge a work to be good or bad;	I	D R	R
	b. give reasons why a work of art has or does not have aesthetic merit.	I	D R	R
	2. make and justify judgments about aesthetic quality;	I	D R	R
	a. characterize the aesthetic quality of works of art;	I	D R	R
	b. give reasons why a work of art has a particular aesthetic quality;	I	D R	R
	c. judge a work of art based on whether			
	(1) its organization leads to feelings of pleasure or displeasure;	I	D R	R
	(2) its various aspects relate to each other;	I	D R	R
	(3) it creates a vivid and intense impression;		I D	R
	(4) the artist has used the inherent qualities of a particular medium;		I D	R
	(5) the artist has controlled his or her medium;		I	D R
	(6) it successfully expresses aspects of the society in which it was produced.		I	D R
	d. judge a utilitarian object, an advertisement or a building on the basis of how well it functions or fits a context.			I D
	3. know and understand criteria for making aesthetic judgments;		I	D R
	a. discriminate among statements containing adequate judgmental criteria and those containing inadequate criteria;		I	D R
	b. give adequate reasons for stating that any work of art has aesthetic merit;		I	D R
	c. explain why two or more works of art, although very different in appearance, are often judged to be of essentially the same aesthetic worth;			I D

TOPIC	CONCEPT/SKILL	K-4	5-8	9-12
	d. explain why two or more works of art with essentially the same subject matter are often judged to be of very different aesthetic worth;			I D
	e. describe personal biases that although almost entirely unrelated to aesthetic quality, affect judgments of works of art.			I D



Terry Watson
Cedar Shoals Band Room
(Ink drawing)
Clarke County Schools, School Art Symposium

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In Conclusion

Such a curriculum as described will require maximum use of all available resources in a varied and increasingly complex series of learning experiences. The result is a high school graduate who is a literate, informed and sensitive appreciator or practitioner of one or more of the arts. It is hoped that the guidelines and suggested activities as applied in actual classroom situations will make a significant contribution to the artistic and aesthetic education of youth.

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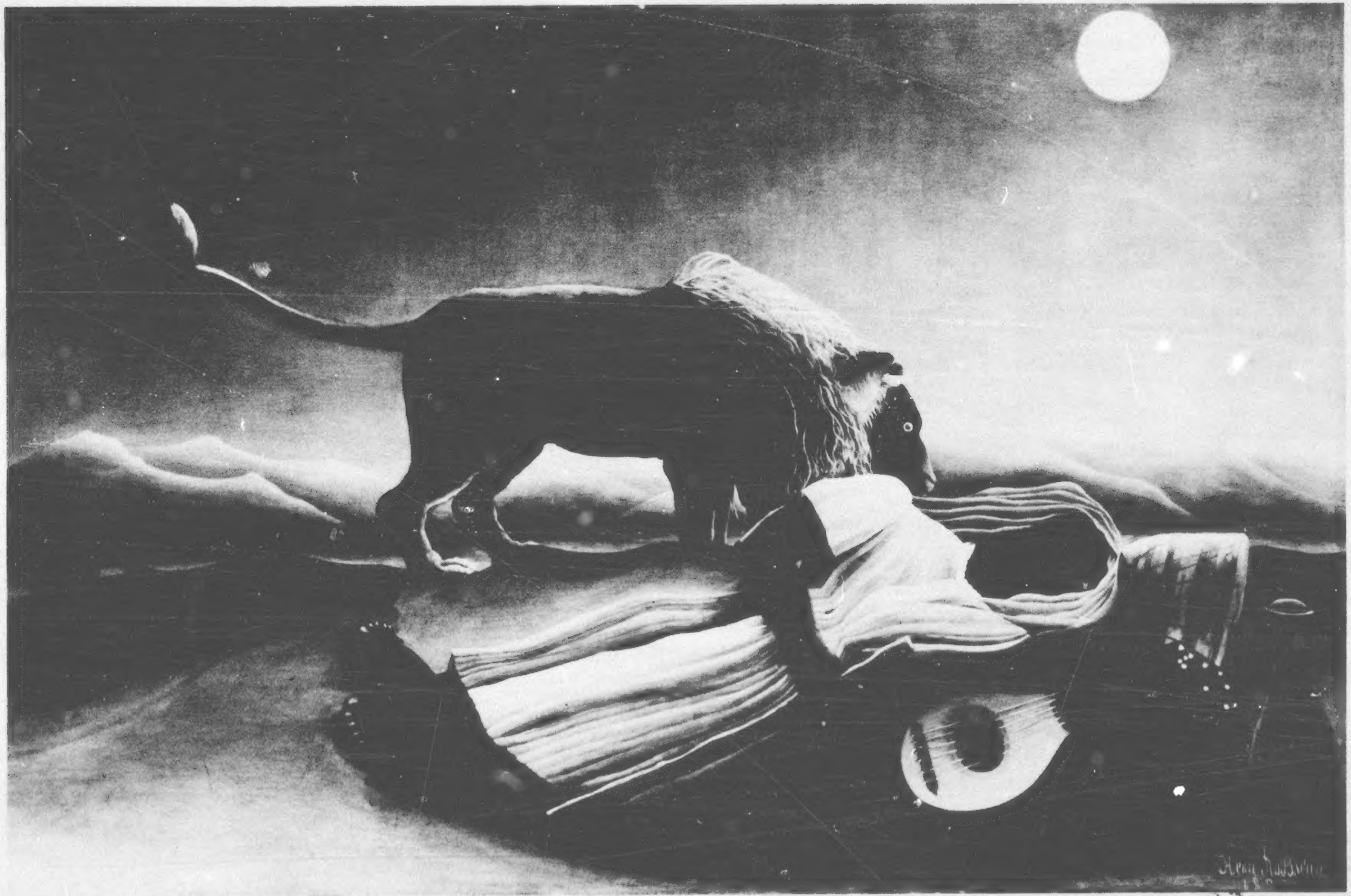


Henri Rousseau
(French, 1844-1910)
The Sleeping Gypsy, 1867
(oil on canvas, 51" x 6'7")
Collection, The Museum of
Modern Art, New York
Gift of
Mrs. Simon Guggenheim

Chapter II • Content for Teaching Art

The previous chapter stated the purpose of art in the curriculum based on the general goals of education. The goals of art education are personal development, transmission of the cultural heritage and societal values and beliefs. The uniqueness of the content for teaching art adds to its relevance in a school program.

The content has two major components, the productive (studio) and the appreciative (history and criticism). The studio component of an exemplary art program teaches basic studio concepts and skills. The appreciation component includes aesthetics, art history, criticism, contending philosophies and development of art forms. The program should not only assist students to accumulate knowledge about art, but also enhance their ability to make aesthetic judgments.

The content of an art education program evolves from the study of art works. It includes forms of expression that evoke response. A student, professional artist, critic, historian or social group responds to FEATURES OF CONTENT.[1] These are *subject, theme, product, media, function, design* and *style*. The practice and teaching of art leads to the study of these features in classrooms, in reading or in listening to art critics and historians.

Most art programs emphasize design, media and product. From this base familiar to most teachers, the program should broaden its content to include style, function, subjects and themes. In developing programs at the early childhood, middle grades and secondary levels, teachers can use two or three of the features in an activity. Using only one is an impossibility. For example, individual students in a class are involved by looking at the reproduction, *The Sleeping Gypsy*, by Henri Rousseau.

Teacher
Tell me everything you see.

Students

A moon	(subject)
Mountains	(subject)
Colored dress	(design, subject)
Solid shapes	(design)
A texture	(design)

Definitions and examples of the seven features of content follow to illustrate their role in the everyday experience of students and teachers. A *starter list*[2] of each feature of content is included to further generate ideas for study.

Sample visual art activities are presented focusing on each feature of content. The activities are provided to illustrate a few of the numerous options for teaching visual art content. Reading through each sample, the teacher becomes aware of the range of possibilities for adapting and designing additional activities suitable for the local school program. The content features assist the teacher in expanding opportunities for students in exploring many ideas, beliefs, feelings and facts as well as in developing technical skills.

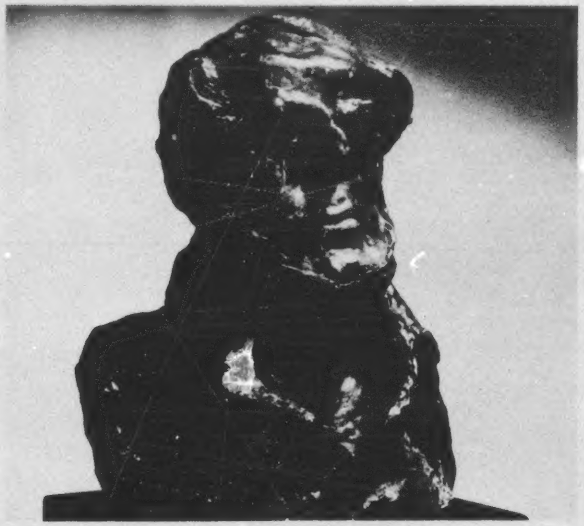
For instance, houses are subjects for art. During a class assignment the students are instructed to draw on location, using pencil and paper, the houses in the school neighborhood. Upon completion of the drawings the finished works are tacked on the display board for a group critique. The critique focuses on two features of content, *design* and *media*. Emphasis is on shading, lines, textures and structural organization. In a single lesson the students are able to accomplish several objectives in the study of drawing.

Based on this lesson, several possibilities should be considered by the teacher. Will other features of content be emphasized in ensuing lessons? Will houses in other neighborhoods and in other areas of the world be viewed and discussed, pointing out similiarities and differences? Do the students view and discuss works by professional artists who have used houses as *subjects* or as *themes*? Is an architect to visit the class in order to discuss a philosophy and criteria for building a house? Will architecture as a *product* be discussed? Will *function* and *style* be discussed? Will historically significant houses be viewed and studied? Has the class observed and discussed the change in *media* used to build houses before the twentieth century and the media used today? Have the students developed criteria upon which to make an aesthetic judgment of a house? The new ideas for content can inspire a variety of activities and examination of issues affecting students, professional artists and society.

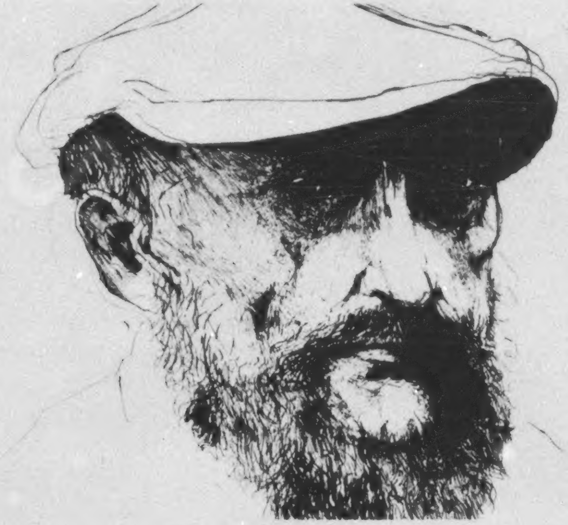
In addition to the examples for each of the features of content, the activities are coded for correlation with one or more of the five major goals. The purpose of identifying the goals is to demonstrate the importance of developing activities within instructional units and to build toward the realization of the five goals of art education. The activities are also coded to specific objectives for each goal outlined in Chapter One. The purpose is to demonstrate the types of activities which may be planned to teach specific objectives and content. An example follows.

As sources for developing art courses, units and activities, the features of content, objectives and goals provide a framework within which to develop a curriculum applicable to the needs of a specific teacher, school and system.

Honore Daumier (French, 1808-1879), *Deputy Vatout* (bronze sculpture), Henry B. Scott Fund Purchase, The High Museum of Art, Atlanta

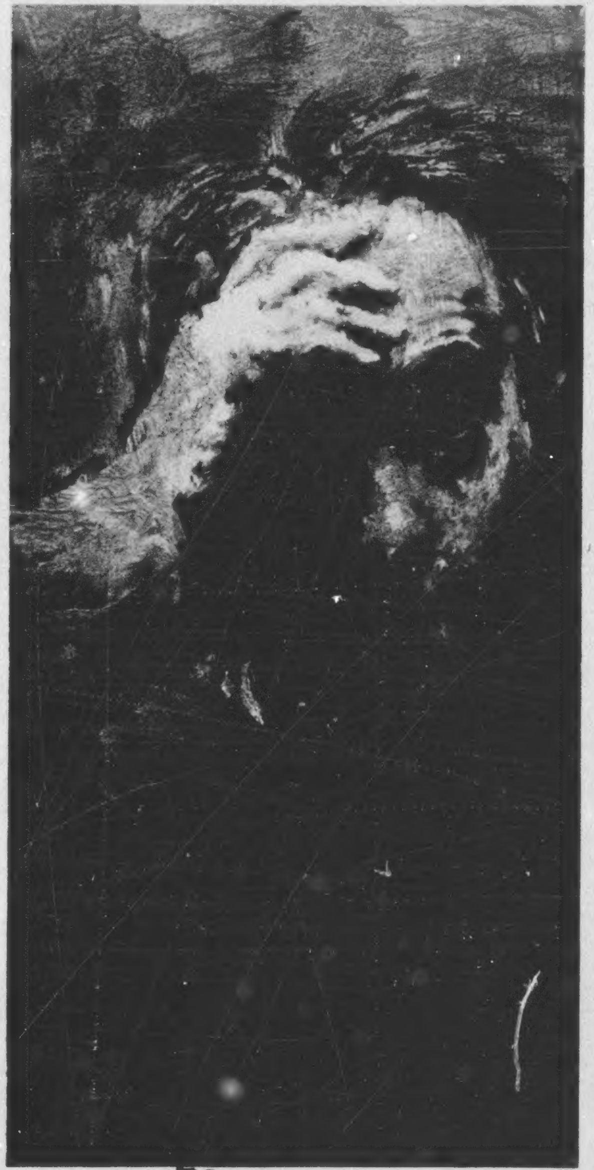


Leonard Baskin (American, b.1922), *Portrait of Barlach* (etching), Gift of The Lawrence Fox Foundation, The High Museum of Art, Atlanta



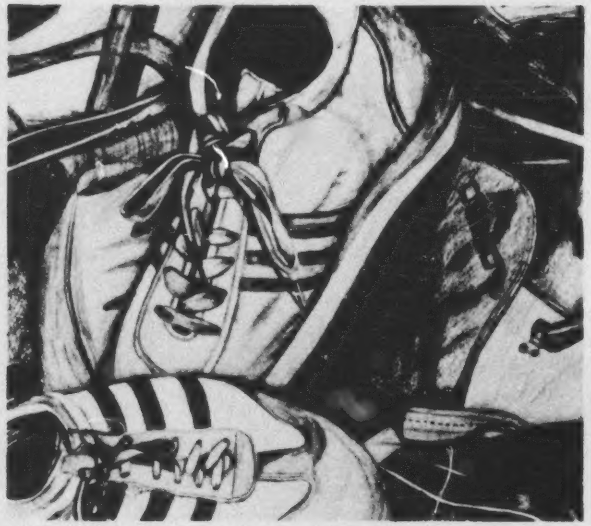
GOAL	STUDENT OBJECTIVES	ACTIVITIES
Perceptual awareness	1. a. Identify the objects in representational works of art; b. Describe how the treatment of object in two specific representational works of art is similar or different; 2. d. Describe the expressive character (feelings and moods) of works of art.	The teacher shows several examples of portraits, such as • *Self Portrait,* Raphael Soyer • *Portrait of Barlach,* Leonard Baskin Students describe factors that are unique to this art form (portraits are representations of people, usually the head is viewed and the person is posed rather than involved in activity with other subjects). The teacher shows a series of reproductions and asks students to tell which are portraits and which are not. What are the visual differences in the way the artists have depicted the person? What feelings or moods are portrayed in the works? Which works are similar?

Raphael Soyer (American, b.1899), *Self Portrait* (oil on panel), The High Museum of Art, Atlanta



Subjects

***Subjects* are whatever is described, identified or represented in art works, such as people, plants, cars and products of the artist's imagination.**



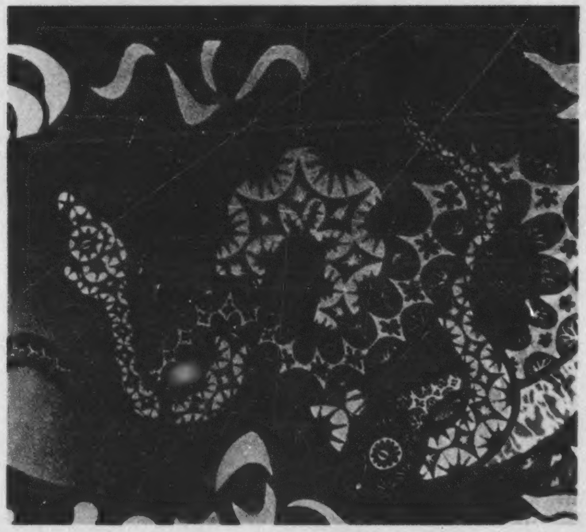
Lisa Bixler
Shoes
(pencil drawing)
DeKalb County Schools, School Art Symposium

"Most every day I wear my tennis shoes. Drawing them was like drawing an old friend."

Anselm Atkins
***Two Snakes*, 1975**
(stained glass)
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts
Atlanta

I use traditional materials, but my design work is contemporary. Much of my work combines a geometry of stripes or other orderly pattern with free-flowing natural forms.[3]

(Anselm Atkins)



Starter List of Subjects in Art

Human forms
head
eyes
hands
torso

Animal forms
domestic animals
farm animals
zoo animals
birds
fish

Mineral forms
mountains
rivers
lakes
oceans
rocks

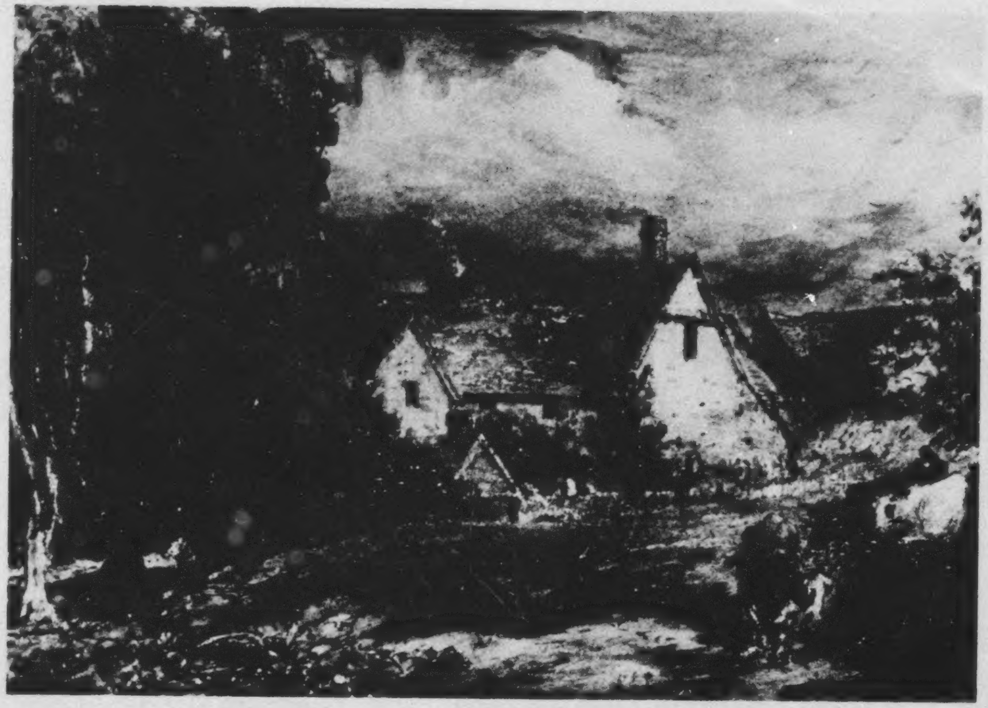
Plant forms
trees
ferns
leaves
grass
weeds
vegetables
fruit

Human-made forms
homes
skyscrapers
factories
dams
highways
railroads
automobiles
churches
jewelry
clothing

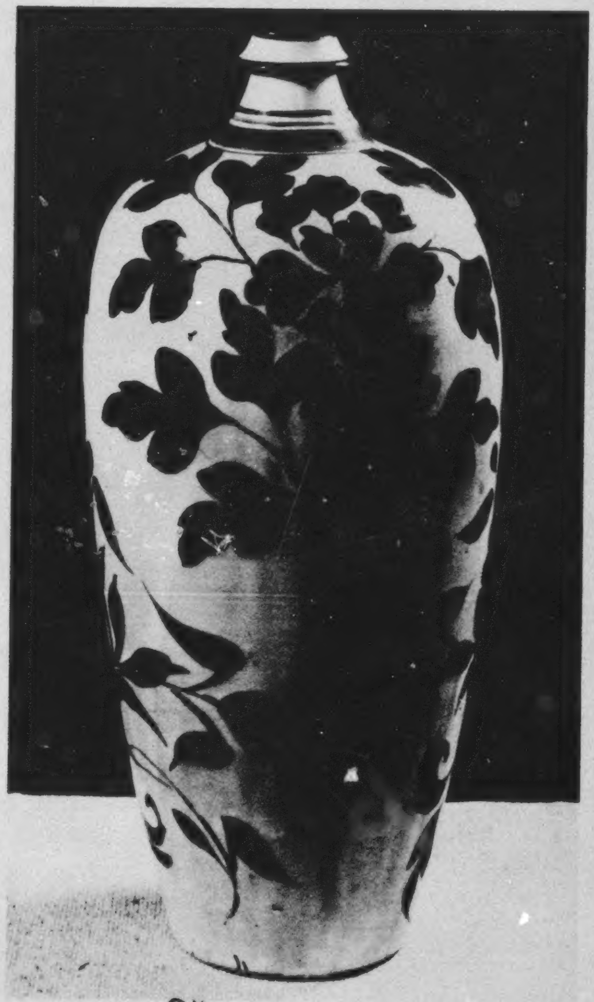
Goals	Objectives	Activities Focusing on Subjects	Other Features
Perceptual awareness Production of works of art	A1-ab C2-cd C3-b C5-ab	How do students interpret the subject of *trees* in art? How have other artists interpreted the subject of trees in works of art? Students walk to an area adjacent to the school building where trees are growing. The students produce drawings of trees in the area using the student's selection of media. The completed art works of trees are displayed and are compared for similarities and differences in the interpretation of trees. The students view and discuss the following reproductions or slides by other artists who have used trees as a subject. Are there similarities in interpretation? Does the chosen media help to create a certain expressive character in the work? • Maruyama Okyo, *Pine Trees in the Snow* (color on paper) • John Constable, *An Ash Tree* (pencil and watercolor) • Vincent van Gogh, *Grove of Cypresses* (drawing) • Pavel Tchelitchew, *Hide-and-Seek* (painting) • Piet Mondrian, *Flowering Trees* (painting)	MEDIA DESIGN
Perceptual awareness	A1-a A2-a	Using a group of photographs of *animals*, one child will be "it" and secretly chooses one animal and describes it to the group as to its color, shape of ears, size of legs, placement of nose. The student uses descriptive phrases and art terms to describe the animal such as "I have four thick legs; my skin is rough and wrinkled; and my ears are flat and roundish; I am gray. Which animal am I?" (elephant).	DESIGN
Perceptual awareness	A1-ab A2-d	The teacher shows several examples of *portraits*, such as • From Fayum, Egypt, *Portrait of A Boy.* • Diego Velazquez, *The Infanta Margarita.* • Hans Holbein The Younger, *Henry VII.* • Amedeo Modigliani, *Portrait of Juan Gris.* • Chuck Close, *Mark, 1978-79.* Students describe factors that are unique to this art form, such as that portraits are representations of people, usually the head is viewed and the person is posed rather than involved in activity. The teacher then shows a series of pictures and asks students to tell which are portraits and which are not. What are the visual differences in the way the artists has depicted the person? Why did the artist produce portraits of these persons? What feelings or moods are portrayed in the works? Which works are similar?	FUNCTION PRODUCT DESIGN

Goals	Objectives	Activities Focusing on Subjects	Other Features
History of art Perceptual awareness Value art Production of works of art	D1-ac D2-b D3-ab D4 A1-abf A2-abcd B2-bc C2-bcd C3-b C5-ab	The students and teacher recognize and select well-known works of art by various artists who have portrayed *houses* at various times in history. Here are examples. • Charles Burchfield, *Six O'Clock*. • Andrew Wyeth, *Farm Pond*. • Edward Hopper, *House by the Railroad*. • Grandma Moses, *The Old Checkered House*. The students are asked to describe the visual differences as depicted by the artists or to explain how and why the artists chose a particular dwelling to portray. The students discuss the style of houses, determining if the artists portrayed an actual house or one from imagination. Reading historical accounts of the work can relate pertinent information for discussion. Students may draw or paint a house within the community. When the students works are displayed the class may discuss the question, How do our drawings of houses reflect ideas and attitudes about modern times?	PRODUCT MEDIA STYLE
Perceptual awareness Aesthetic judgment	A1-ab A2-abce E2-C(1,2)	Students collect and examine *objects found in nature*, such as a bee hive, fruits, small plants, leaves of trees, shells, seed pods, roots and rocks. A magnifying glass may be used to emphasize the details of inner shapes, various textures and color areas. Using slides, the teacher presents several examples of drawings, paintings, weaving, and sculpture. The works are selected to emphasize the incorporation of natural forms, colors and textures as a subject or motif of art. These are examples. • Japan, *Large Bowl with Pine Motif* (Shino stoneware) • Konstantin Milonadis, *Flower Garden* (sculpture) • Muchi, *Six Persimmons* (painting) • Tiffany designed *Lily Window,* Columbian Exposition Chapel • Susanna Kuo, *Target* (turkey quills sewn onto handwoven hemp) How have the artists treated the natural objects in each work? Are there similarities? Each student selects from the examples of art works, the motif which he or she judges to show the most simplicity and writes the choice and reason(s) on a piece of paper. The results are polled, rated and presented to the whole class for discussion.	DESIGN
Perceptual awareness	A1-ab	The *horse* first appeared in art about 30,000 years ago. It was found in the Lascaux caves in southern France. The teacher and students select and examine art works in which the horse is portrayed, beginning at Lascaux and proceeding to modern times. The following are in chronological order.	PRODUCT MEDIA

John Constable (English, 1776-1837)
Landscape (watercolor), Gift of Mr. and Mrs. Alfred W. Jones
The High Museum of Art, Atlanta



Vase (Chinese)
Early Sung Dynasty, 960-1270 A.D.
(stoneware with glazed floral motif)
The High Museum of Art, Atlanta



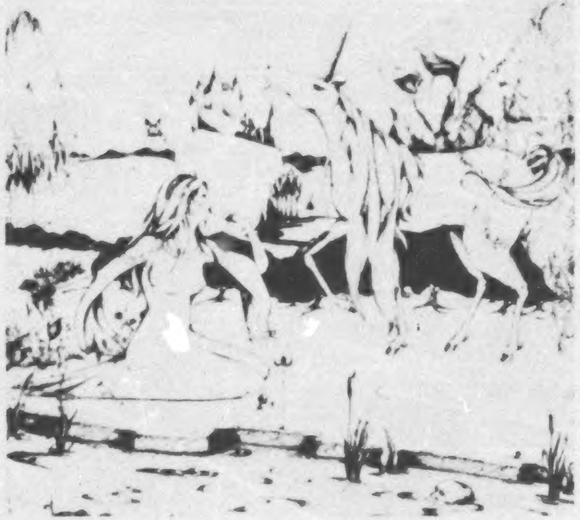
Paul Strand (American, b.1890), *Grazing Horses, Taos, New Mexico* (photograph), The High Museum of Art, Atlanta

Goals	Objectives	Activities Focusing on Subjects	Other Features
History of art Value art	D1-ab D2-abcd D5-b B2-bd	• *Horse and Groom,* about 1500 B.C. (statuette). • *Young Men on Horseback,* Parthenon, 447-432 B.C. (bas-relief) • *Horse Rubbing Leg,* Tang Dynasty, 619-907 A.D. (sculpture). • *Drawings and Studies of Horses,* Leonardo da Vinci, 1452-1519 (drawings). • *Buffalo Hunter,* about 1930, anonymous American. • *Chateau and Horses,* Raoul Dufy, 1930 (painting). Students read resource books to discover the important role of the horse in many societies, why and how the artists expressed the subject in many forms and media, and why the selected works are significant in history.	
Perceptual awareness Production of works of art	A1-abj A1-acd C1 C2-bcd C3-abc	Painters and sculptors have recorded *circus people* since the origin of the circus in England less than 200 years ago. Who are the circus people? Acrobats, clowns, and other performers were members of the circus family. Have you attended a circus? What do you most remember? Students and teacher collect and examine works of art showing people who make up the circus. • Auguste Renoir, *Two Little Circus Girls.* • Walt Kuhn, *Acrobat in Red and Green.* • John Sloan, *Old Clown Making Up.* • Georges Rouault, A Clown. • Honore Daumier, *A Clown.* • Pablo Picasso, *The Circus Family.* Why do circus people wear costumes? Which works are similar in feelings and moods? After discussion of the visuals, the students produce a group mural expressing the mood of the circus including circus people. The classroom or portion of the school may be transformed into an environment reflective of a circus environment. Students can dress in costumes or create clown faces with face painting.	PRODUCT MEDIA
Perceptual awareness Aesthetic judgment History of art	A1-ab A2-abcdfh E2-C(1-6) E3-C D1-C D2-b	Charles Sheeler's *Buck County Barn* is a careful crayon and tempera work with emphasis on light and shade which suggests a record made by a camera. This picture is totally different in feeling from John Marin's painting, *Barn in the Berkshires.* Large, bold brushstrokes are used with few little strokes or details to slow down the movement achieved in the watercolor. The subject of a *barn* is the same in both works, but how have the artists treated the media, spatial concepts (close and far) and light conditions to relay different expressions? Students explain why the two works, although different in appearance, are judged to be of essentially the same aesthetic worth. Does the viewer respond to the sensory qualities of the works? Or is it the technical skill, the subject appeal or the style of the work?	PRODUCT MEDIA DESIGN

Goals	Objectives	Activities Focusing on Subjects	Other Features
Perceptual awareness Production of works of art	A1-ab A2-ac C1 C2	The students are shown photographs of a variety of *flowers*. The students are asked to recall flowers in their yards at home. Encourage the students to describe how they look, the things they do with flowers and how they feel about them. Show a filmstrip or slides of various flowers and encourage the students to look for the colors, textures and shapes. The students are encouraged to create a tempera painting and drawings with crayon and chalk showing their own flowers or the ones viewed in the reproductions. Experimentation with media may help them find the best media suited for their flowers.	MEDIA PRODUCT DESIGN
Perceptual awareness Production of works of art	A1-ab A2-abcdfjklmn C1 C2-abcd C3-c(2-3)	Students write a paragraph describing their observations of different *faces*. They are encouraged to use adjectives which infer the personality of some people, their age, the textures, shapes, coloring and any special features of the face. Students study examples of art works with faces created in different media and with various expressions. (Personal photographs, paintings, ceramics, sculptures, advertisements, prints, cartoons). How does the artist create expressive faces? Compare the differences and similarities in faces found in observations and in works of art. Encourage the students to create a soft sculpture of a face showing a particular expressive character.	DESIGN PRODUCT MEDIA
Perceptual awareness Production of works of art Value art	A1-ab A2-abcd C1 C2-abcd C3-abc B2-a	Using slides or prints, the teacher shows the students examples of the variety of *fish* found in nature. An aquarium may be observed and colors, shapes, textures and movement discussed. Are the fish fat or skinny? Do the fish seem nervous or lazy? Can you move like a fish? What colors do you see? Where are the fish swimming? A piece of blue or green cellophane is placed over a light source to give the room an underwater feeling. Ask the children to move like a fish. The students are encouraged to create a collage using colored tissue paper. Each is encouraged to show where a fish is swimming. Are the plants in the water? Other subjects? An exhibition of the student's collages are displayed for other students to view.	DESIGN MEDIA PRODUCT

Themes

***Theme* often refers specifically to a basic idea, mood or symbolic meaning which is expressed in an art work.**



Norris Ivie
The Unicorn's Mane
(pen and ink drawing)
Clayton County Schools
School Art Symposium

"Fairy tales and dreams often are shown in my art work. I like to make up the people and places."

Henry Christopher Setter
Mother and Child
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts
Atlanta

"A Judaeo-Christian humanist by conviction, I prefer universal themes which speak to the mind and heart of mankind." [4]

(Henry Setter)

Starter List of Themes in Art

Human relationships
mother and child
caring for others
ways of working
friendship
family relationships
people at play

Moods and feelings
love-hate
excitement-calm
fear-security
tension-relief

Concerns
conformity
ecology
growing up
death
freedom
visual pollution

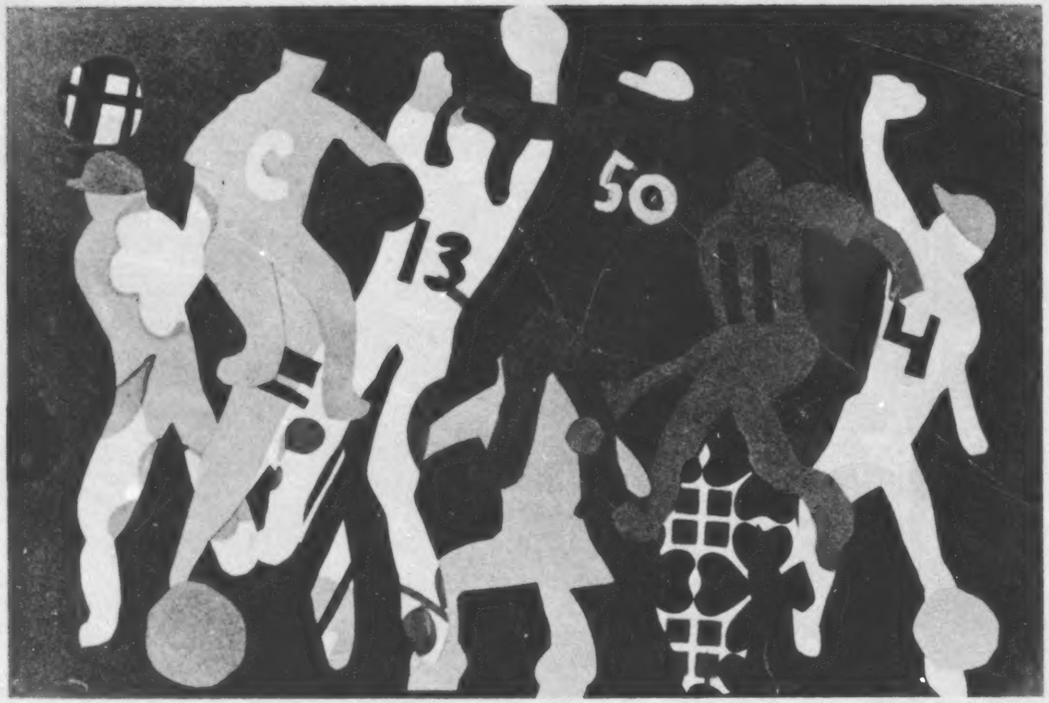
Questions and issues
Who am I?
Can we control the machine?
What is real?
How can I make my mark on the world?
Are the popular arts really art?
Can a work of art use mundane subject matter?
Is violence in art good or bad?
How can I be honest in my art work?

Major concepts
visual order
beauty
seeing relationships
"less is more"

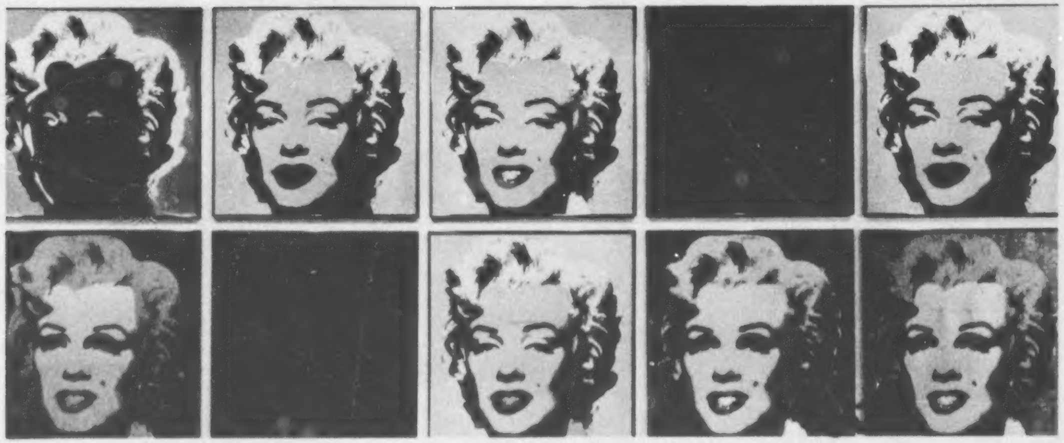
Goals	Objectives	Activities Focusing on Themes	Other Features
Perceptual awareness Aesthetic judgment	A1-abcdeil A2-abcdfh E2-a	How do we note *similarities and differences* in works of art? How do we personally respond to them? Using two slide projectors, show the following sequence of slides by pairs. Pair I — Edvard Munch, *The Scream*. LuDuble, *Cain*. Pair II — Baugin, *The Five Senses*. Melendez, *Still-life*. Pair III — El Greco, *The Burial of Count Orgaz*. Diego Rivera, *Agrarian Leader Zapata*. Pair IV — Wayne Thiebaud, *Pie Counter*. Jose de Rivera, *Construction Blue and Black*. Pair V — Pablo Picasso, *Guernica*. Eugene Delacroix, *Liberty Leading The People*. The students look at the slides in silence. The slides are presented again and the students are asked to write brief responses to be used in class discussion. As the students share various similarities and differences, the teacher writes them on the chalkboard in columns according to whether they are related to media, subject, design, function, product, style or theme. After the student discussion, the teacher identifies the columns by category, thereby developing a vocabulary for criticism.	PRODUCTS DESIGN SUBJECT FUNCTION MEDIA
Perceptual awareness Production of works of art History of art	A1-cf C2-abcd D3-b	The students discuss themes they feel would tell future generations about our lives today, such as *friendship, ways of working, people at play, ecology, growing up* and *freedom*. Students examine works of art to see how artists have expressed similar themes in the past, and how they present the main idea of the theme. Students select a theme and create a visual illustration of it. These pictures, along with other things the students consider important, are sealed in a large glass container and buried by the class as a Time Capsule.	SUBJECT PRODUCTS FUNCTION
Perceptual awareness Valuing of art Production of works of art	A1-c B1-d C1	Read an article in an art magazine about a *contemporary artist*. Write a review of the article, reporting on the artist's choice of themes, subject matter, and style. Create a work of art using one of the artist's themes and your own style.	SUBJECT PRODUCT STYLE

Goals	Objectives	Activities Focusing on Themes	Other Features
Perceptual awareness History of art	A1-abcde D1-a D2 D4-a	Read a book or chapter in a book about the *life of a well-known artist*. Write or tape a report highlighting the most important life events. Find reproductions of the artist's work done during these periods. Examine the work to determine the themes, subject matter and style. Compare them to see how the artist treated favorite themes. Discuss the question, "How does the artist transform an idea to create art?" "What are some of the sources the artist uses for ideas for art works?"	SUBJECT STYLE
Aesthetic judgment Production of works of art	E2-c(2,6) E2-d C3-a	Students discuss different *environments* such as rural and farm communities, cities, towns, suburban neighborhoods and how spaces are designed in each. Emphasis is placed on the following statements. Rural or farm communities need wide open space for raising food; therefore, the communities are spread out in areas. Metropolitan communities often have limited space; therefore, tall buildings (skyscrapers) must be built to use little land space. Many towns are building shoppings centers and malls to bring stores together, relieve parking problems and provide a quieter environment. A city planner or architect are valuable resources to aid class discussion and to present some problems and solutions in creating environments. Working in groups, students create a model or a series of drawings of a particular environment such as a shopping mall, a metropolitan area, the school and surrounding area, a sports complex or an arts center. Other cultures may be studied to learn how various environments were planned to provide living space. Examples may include older centers such as Egyptian, Greek and Mayan as well as modern centers like Atlanta, Tokyo, New York and London.	SUBJECT FUNCTION STYLE DESIGN PRODUCTS MEDIA
Perceptual awareness	A1-abcdelm A2-dfjlmn	Students view a film or television program that has a *hero* and a *villain* in it. If a night TV show is to be viewed, students could all watch the same show and be ready to discuss it in the following day. Points to discuss might include these. • Who is the hero? The villain? • How can you tell the difference in the hero or heroine and the villain? Is it by looks, clothes worn, way of talking, actions? • How did the show end? Does the hero or heroine always win? • If you could change what happened in the program, what would it be? • Who are your favorite heros or heroines and villains? Why?	SUBJECT PRODUCTS FUNCTION STYLE

Goals	Objectives	Activities Focusing on Themes	Other Features
Valuing of art Perceptual awareness History of art	B1-c C1 C2-abcd C3-bcde D2	Students collect pictures of their favorite heroes, heroines and villains to assemble on a bulletin board. Using the pictures on the bulletin board, discuss these points. • Symbols used to identify or depict the hero, heroine or villain. • How the artist presented the expressive character of the subject(s) through the use of composition. • Allegories found in the themes of good and evil. • Media used to portray heroes or heroines in contemporary times. Students may produce a project. • Paint a picture or do a drawing of a hero or heroine and a villain, creating a particular mood, feeling or expressive character. • Write a story about the hero or heroine and your villain; draw a cartoon strip about the story using established or new symbols to create meaning; develop a style to use throughout the strip. Students examine reproductions of works illustrating how other artists have interpreted the hero, heroine or villain. Examples may include the following. • Albrecht Durer, *The Knight, Death and the Devil*. • Andrea del Verrocchio, *Celleoni, a Military Leader*. • Andy Warhol, *Marilyn*. • Jack Levine, *The Feast of Pure Reason*. • Ben Shahn, *The Passion of Sacco and Vanzetti*.	
Perceptual awareness Production of works of art	A1-abce A2-ad C1 C2-bcd	Students list *actions* or *movements* that occur on the playground, such as running, jumping rope, sliding down the slide, kicking a ball, throwing or batting a ball and playing hopscotch. Students are invited to act out motions that they have listed. As a student acts out the motions listed, the class could point out different movements such as how arms and legs are bent and positions of the body during movements. Students divide into small groups and each student selects an action to act out for others who will try to guess the action (charades). This allows all students to experience actual body movements. Students examine reproductions of representational works of art illustrating how artists have shown people in movement. The students may assume the same body positions as viewed in a work(s). Sample works may include these.	PRODUCT MEDIA SUBJECT



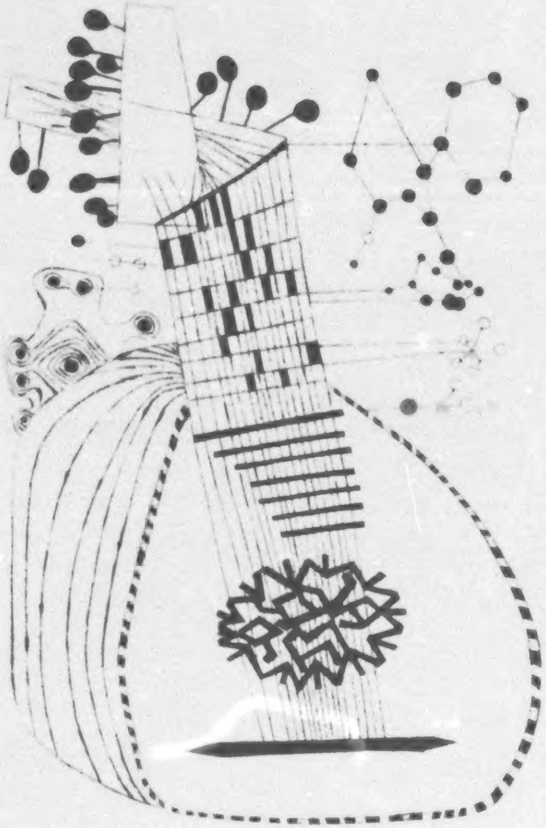
Early childhood student
(cut paper)
Frank Wachowiak Collection, Athens



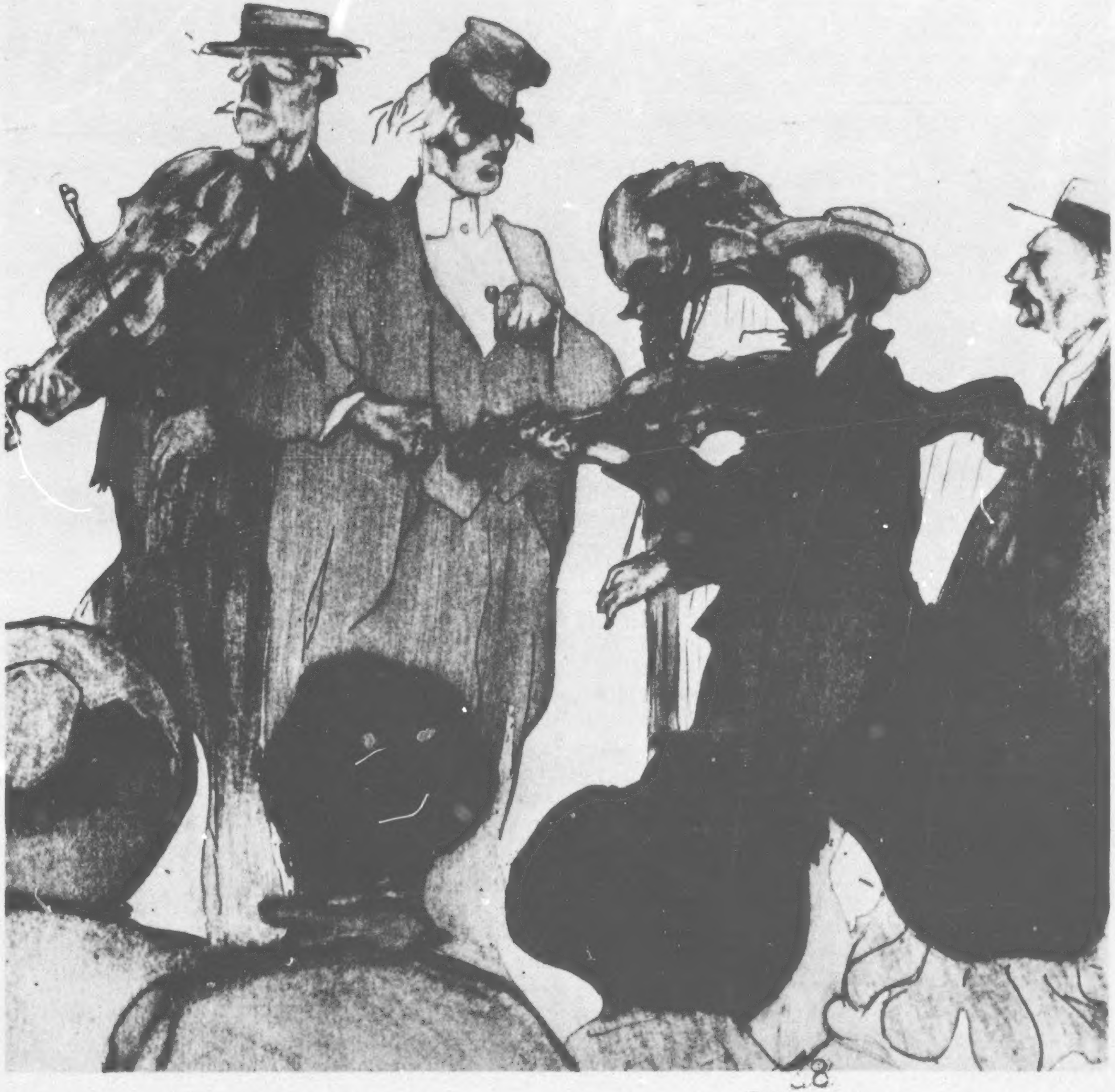
Andy Warhol (American, b.1930)
Marilyn
(portfolio of 10 silkscreens, 172/250)
The High Museum of Art, Atlanta

Goals	Objectives	Activities Focusing on Themes	Other Features
		• Auguste Renoir, *Children Playing Ball*. • Winslow Homer, *Snap-the-Whip*. • Pieter Bruegel, *Children's Games*. • Ben Shahn, *Handball*. Ask the questions, "Have you played any of these games?" "Are the movements familiar to you?" "Do you think the movements were familiar to the artists?" Using a large piece of drawing paper, students practice drawing at least three or four different actions. These can serve as a warm-up. Students can then pick one action to make a more detailed drawing for contribution to the mural or to make a small sculpture.	
Perceptual awareness Aesthetic judgment	A1-acd A2-abcdfk E1-ab E2-abc E3-abe	Students view a *television program* or film and decide whether or not it presents an impartial view. They can read other sources of information or view other films on the same idea to help them decide. Students keep a detailed record of their television watching for a full week. The TV diary could include the title of the program, a synopsis, an evaluation, reasons for selection and who selected the program. At the end of the week, students should analyze their own records and create a personal Viewing Profile. Students swap Viewing Profiles with other classmates and spend a week watching TV from someone else's viewpoint. At the end of the week, the students can discuss how changing viewing habits affected them. Students create a Classroom TV-Watching Profile. Graphs and charts are used to record such data as the following. • "Prime Time" chart showing the most popular hours for watching TV on weekdays and weekends. • A record of total hours spent watching TV, plus an individual average. • A chart contrasting TV-watching with other activities (sleeping, eating, doing homework). • An audience-graph indicating who chooses programming and who watches TV most within a family. • A rating chart indicating the number of good, bad and mediocre programs. Students examine reviews done by movie and TV critics, especially reviews of movies and TV programs the students have seen. They can compare their opinions with those of the critic. Students view a film in class and write a review of it. Reviews could be exchanged and compared.	PRODUCT MEDIA

Goals	Objectives	Activities Focusing on Themes	Other Features
Perceptual awareness	A1-abcdefghijk	Some artists have made visual statements about the symbols of *patriotism*. The teacher and students select several to examine. These are examples. • Emanuel Leutze, *Washington Crossing the Delaware*. • Grant Wood, *Daughters of the American Revolution*. • Smithsonian Institution, *Star-Spangled Banner*. • George Luks, *Blue-Devils Marching Down Fifth Avenue*. • Jasper Johns, *Flag*. • Larry Rivers, *Flag*. What is the one symbol prevalent in each work? Does the flag have a similar or different meaning in the Johns and Rivers works? What events stimulated the artist's ideas? How do we display the flag today? How do you feel about a flag decal pasted on a car window or used as a design in clothing? Have the students list other symbols of patriotism.	PRODUCT SUBJECT
Perceptual awareness	A1-abcdef A2-abcdefghijklmn E2-abc E3-abd	Artists have expressed personal experiences with *people* and *the sea* through works of art showing the sea and rivers, rowboats, canoes, dugouts, rafts, clippers, schooners, frigates and barks. Students view Winslow Homer's *Breezing Up* and George Caleb Bingham's *Fur Traders on the Missouri*. Students describe the feelings and moods of the two works. Are they similar or different in feelings? Students and teacher list the responses on the chalkboard. The students look at Rembrandt's *Christ in the Storm on the Lake of Galilee* and Winslow Homer's *Fog Warning*. How are the last two works different in expression from the first two? How has the artist used design to enhance the expressive quality? Working in groups, students may use tracing paper or acetate and diagram the major line directions and shapes of the four works. Which work shows more movement? More stability? The class describes orally and in writing what is presented in each work, analyzes the relationship among sensory qualities and compositional features, and interprets the meaning of the work.	PRODUCT MEDIA STYLE DESIGN SUBJECT
History of art	D1-an D5-ac	*Music* has always been closely related to art. Both are a means of personal, social and religious expression of innermost feelings. Students can prepare a book which contains visual notations, student descriptions, newspaper clippings, critic reviews, photographs, cartoons and poems emphasizing the relationship of the visual arts and music. Recordings are selected which are the same periods as the art works. The class listens to the music. They may read a brief history of the musical period and write notes in their books. The books may be exchanged among the class members. How has this theme been treated by artists throughout history? Examples of visuals to reinforce the use of the theme include the following.	MEDIA



Ben Shahn (American, b.1898)
Lute and Molecules
(silkscreen)
Ralph K. Uhry Collection
The High Museum of Art, Atlanta



Jacques Villon (French, 1875-1963)
The Concert on the Beach, 1907
(etching and aquatint)
Ralph K. Uhry Collection
The High Museum of Art, Atlanta

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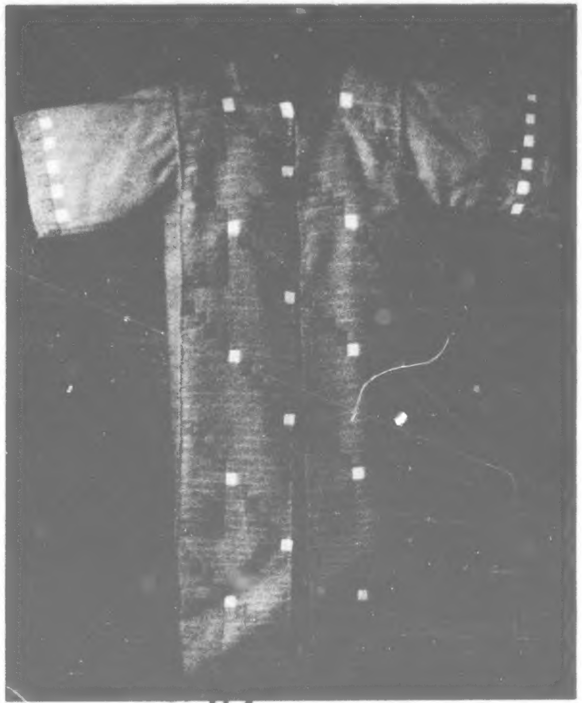
Goals	Objectives	Activities Focusing on Themes	Other Features
		• Peter Bruegel the Elder, *The Wedding Dance* (1522/3). • William Harnett, *Old Models* (c. 1890-1892). • Henry Tanner, *The Banjo Lesson* (c. 1875). • Pablo Picasso, *Three Musicians* (1921). • Ben Shahn, *Silent Music* (1951). What are some of the contemporary relationships among the visual arts and music (films, posters, album covers, light shows)? Have you ever seen fireworks on the 4th of July while hearing an orchestra or band? The students select an art work and a musical recording which they feel are of the same expressive quality.	
History of art Perceptual awareness Production of works of art	D5 A1-abceg A2-abc C1 C2-abcd C3-abcc(1)d C5-ab	The teacher displays two reproductions of Hans Holbein The Younger's *Anne of Cleves* and *Henry VIII*. The teacher or students read nursery rhymes, fairy tales and poems about *kings* and *queens*. An example for older students is Herbert Farjeon's *Henry VIII*. *Bluff King Hal was full of beans;* *He married half a dozen queens;* *For three named Kate they cried the banns,* *And one called Jane, and a couple of Annes.*[5] Or an English jingle. *King Henry VIII to six wives was wedded.* *One died, one survived,* *Two divorced and two beheaded.* Who was Henry VIII? Who was Anne of Cleves? What are the visual cues which help us to identify a king and a queen? What other symbols represent royalty? Students may produce banners representative of queens, kings and symbols of royalty in past and contemporary times.	PRODUCT FUNCTION DESIGN SUBJECT MEDIA
Perceptual awareness	A1-abcdfg A2-abcdfklmn B2-bd C1 C2-abcd C3-abd C4-ad C5-ab D1-abcdn	What do artists say about *war* and *the suppression of people*? The teacher and students select and examine works of art showing an artist's interpretation of this theme. These are examples. • Rico Lebrun, *Buchenwald Cart*. • Picasso, *Guernica*. • Goya, *The Executions of May 3, 1808*. • Bruegel, *The Massacre of the Innocents*. • George Grosz, *A Piece of My World II*.	PRODUCT FUNCTION DESIGN MEDIA SUBJECT

Goals	Objectives	Activities Focusing on Themes	Other Features
		The students read writings by historians and critics relating the work to a period and event in history. What is Lebrun saying about war and the suppression of a group of people? View Guernica and discuss the historical background of the painting and Picasso's statement about the times. How does Picasso's form and imagery influence the viewer? What is their function? Does force come from the artist's conviction and passionate expression? Is there validity of statement, truth and honesty of expression? Is Goya expressing the same theme as Picasso, but from a 19th century view? Is the artist a witness of the time? How does Goya's conception of violence differ from Picasso's? Discuss the rise of Nazism and its influence on the art world. What do you see in the Grosz painting? How does Grosz show his bitterness? An artist makes social statements through art works. Let the students suggest and discuss a theme for a film or photographic essay on a social issue.	
Perceptual awareness History of art Production of works of art	A1-abc A2-abcdfhi B-bd D4-e D1-a C1 C2	Students view art works based on the themes of *imagination fantasy* or *dreams*. Each student by writing or by talking about imaginations, dreams, or fantasies explores the theme. The students are shown Marc Chagall's *I and the Village* and Joan Miro's *Harlequin's Carnival*. Read the following interpretive passages from H.W. Janson and Dora Jane Janson's *The Story of Painting*.[6] "Marc Chagall's *I and the Village*, in contrast, enchants us by its gaiety. In this 'Cubist fairy tale,' dreamlike memories of Russian folk stories and of the Russian countryside have been woven into a glowing vision. Chagall here relives the experiences of his childhood, experiences so important to him that his imagination shaped and reshaped them for years without ever getting rid of their memories. "His (Joan Miro's) *Harlequin's Carnival* looks like something one might see under a fairy-tale microscope—a lively and colorful miniature stage where everybody and everything is full of magic tricks. However, Miro also had been a Cubist before he discovered his own world of fantasy, and the effortless gaiety of our picture is actually the result of painstaking care in the design of every detail." Each student creates a painting expressing a personal interpretation of a dream, fantasy or imagination.	PRODUCTS DESIGN SUBJECT
Perceptual awareness	A1-abcgi A2-abc B3-d	Students visit an area of the community that is saturated with advertising. A grocery store that covers all the front windows with instore sales ads or a business street that is saturated with neon signs and billboards may be selected. Students could then visit an area of the community where advertising is more carefully displayed and compare	PRODUCT FUNCTION STYLE MEDIA

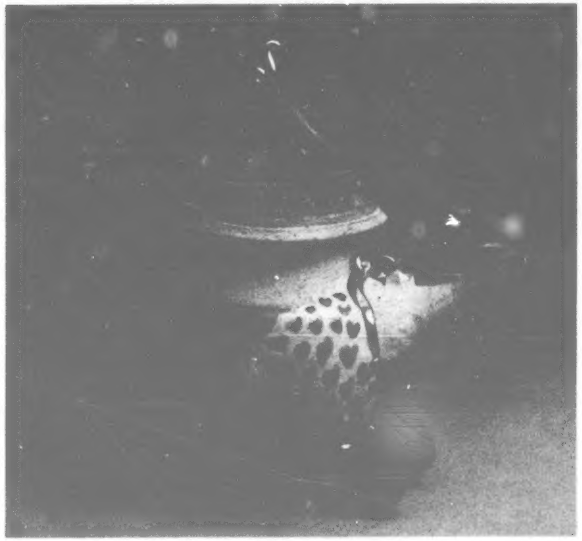
Goals	Objectives	Activities Focusing on Themes	Other Features
Aesthetic judgment	E1-ab E2-abcd E3-abe	feelings from viewing both areas. Students discuss the meaning of *saturation* and cite other examples in their environment in which advertising has been overdone or is not in harmony with the natural beauty of the area. What do we mean by the term "visual pollution?" Does one of the areas exemplify this term? Working as a class, students create a "Saturation Box." The teacher will obtain a box large enough for students to enter (washing machine box) and students will cover every inch of this box inside and out with advertisements cut out from newspapers, magazines and flyers. One end of the box should be left open. Tape recordings of advertisements can also be played while students are in the box. After taking a turn in the "Saturation Box," students can be encouraged to discuss their feelings. Do you think the created environment is pleasant or unpleasant? Students collect examples of advertisements which they consider good and some they regard as poor. The advertisements are mounted with a written description of the reasons for their decisions. Compare the choices and discuss why some were chosen. Invite an advertising designer to visit the class with examples. Discuss and develop adequate criteria for making judgments of advertising designs.	
Perceptual awareness History of art	A2-abcdf D4-c D3-g (1) i	Students view slides of *contemporary ceramics* which are done in a free or abstract manner by artists such as Peter Voulkos and Rudy Autio. Discuss with students the transition of ceramics from a functional art form to an expressive statement in art media. Discuss the statement, "Function has been the leaping-off point for Pacific Northwest ceramics into the pool of meaning, not use."[7] Invite potters to class for discussion of their work. Are their ceramic works functional and utilitarian or examples of "defunctionalization" of pots?	PRODUCT MEDIA
Perceptual awareness History of art	A1-abc A2-abcdfkl B3-d D1-ac D2-abcde D3-efghlmo D4-acde E1-ab E2-abcd E3-abe	Students collect examples of *types of clothing* worn by their age group from personal photographs, magazines and catalogs. The collection is displayed and discussed to discern the factors considered in designing clothing. A fashion merchandizer, illustrator or designer invited to class could assist in the discussion. How does geographical area and climate affect clothing design? How do life styles in different cultures determine the type of clothing? Show examples of clothing produced by other cultures, such as Chinese, African, Indian and Arabian. Technology has changed the fashion market. What factors have molded these changes? Discuss the design factors a fashion designer must consider in developing new fashions. Interview other students in the school about their views on fashion. What is your favorite type of clothing? Why?	SUBJECT FUNCTION DESIGN STYLE MEDIA PRODUCT

Goals	Objectives	Activities Focusing on Themes	Other Features
		Who do you think determines fads, such as the urban, western look? Mount several photographs of male and female clothing by well-known designers on 8½ x 11 cards. Ask your friends, parents and other teachers to respond according to their likes and dislikes and record their reasons. The responses are categorized and reported to the class.	

Mary Ann Clayton
Double weave coat
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta



Jerry Chappelle
Teapot
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta



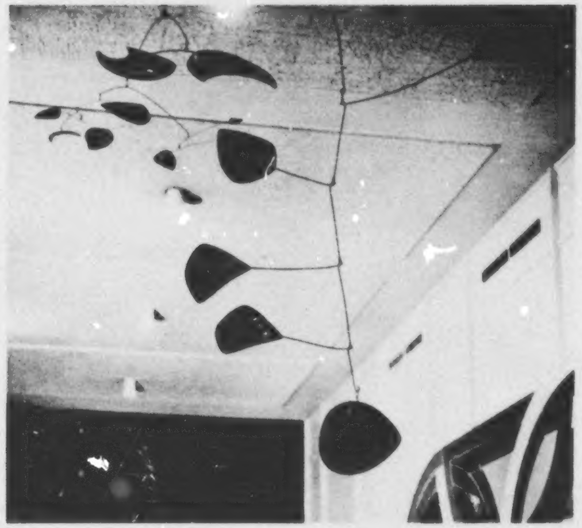
Bob Owens
Covered jar
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta

Products

Products are works of art such as film, pottery, architecture, sculpture and painting.

The High Museum of Art, Atlanta

"I like to watch the mobile move."



Alexander Calder
Title unknown, 1948
The High Museum of Art
Atlanta

"It remained for the American sculptor Alexander Calder to create in the 1930's an art form—mobiles—which successfully integrates motion into art without abandoning any of the essential traits of sculpture."[8]

(Edmund B. Feldman, *Varieties of Visual Experiences.*)

Starter List of Art Products

Advertising art
- billboard
- magazine advertisement
- poster

Architecture
- houses
- churches
- office buildings

Clay products
- vases
- bowls
- jars
- cups

Clothing products
- vestments
- crowns
- uniforms

Glass products
- stained glass windows
- bottles
- bowls
- goblets
- paperweights

Metal products
- coins
- medals
- weapons
- armor

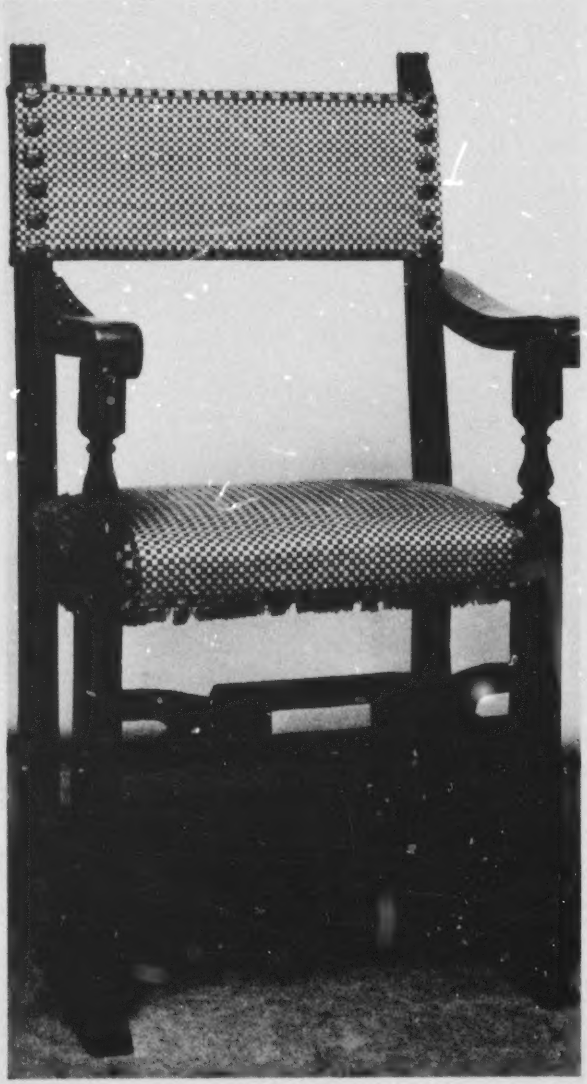
Jewelry products
- rings
- pendants
- crowns
- costume ornaments

Paint products
- watercolors
- oil paintings
- murals

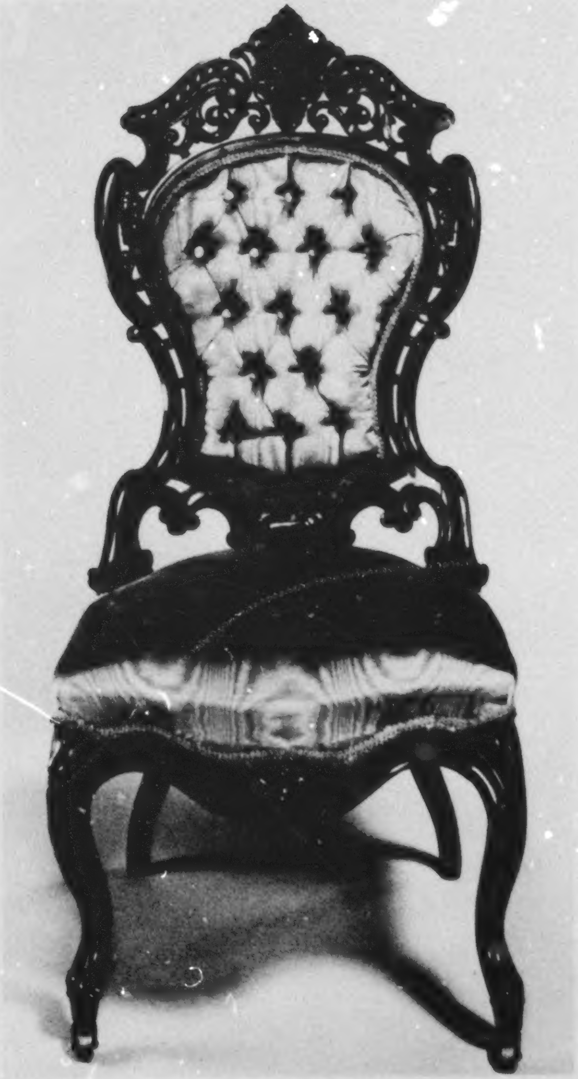
Stone products
- sculpture
- statuary

Wood products
- furniture
- buildings
- weapons
- masks
- sculpture

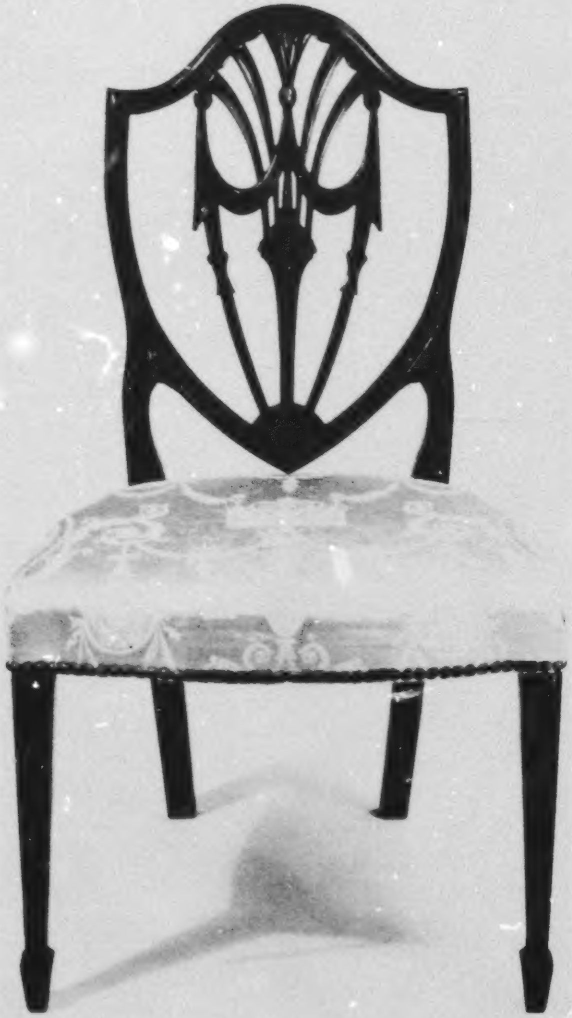
Goals	Objectives	Activities Focusing on Products	Other Features
Perceptual awareness History	A1-ab A2-abcegh D1-abcd D2-ab D3-efg(1,2)kl	Students examine reproductions of *chairs* from various periods of history to identify the functions associated with the chair. Can a chair, such as a throne, symbolize power? Or a profession, such as a dentist's chair? Or a personal function, such as lounging and dining? Using the reproductions, the students compare styles of chairs from various periods and by different designers. Examples may include styles such as Queen Anne, Chippendale and Bentwood and designers such as Van der Rohe, Thonet, Breuer and Eames. The students study the idea originated by Louis Sullivan, Chicago architect (1856-1924), stating the first principal of modern design, "Form follows function." How has advancement in technology influenced chair design? Review life styles during the different periods in which the design originated. Students develop criteria for judging the aesthetic quality of a chair design.	FUNCTION SUBJECT DESIGN STYLE
Perceptual awareness History of art Production of works of art	A1-ab A2-abcdim D1-abce D3-g(2)k D5-b C1 C2 C3-de C5-ab	Students examine *murals* created in past cultures such as primitive cave paintings and frescoes such as Michaelangelo's *Sistine Chapel* and Diego Rivera's *Enslavement of the Indians*. Emphasis is placed on how these murals were produced, what they communicate to the viewer and ways they make the environment more visual. If possible, students should visit a mural in the community and compare this mural to those of other cultures. Students and teacher collect reproductions of murals existing in cities of the United States, such as Atlanta and Cincinnati. Examples may include these. • Edward Laning, *The Role of the Immigrant in the Industrial Development of America*. • Donald Benjamin, James Padgett, Wendy Wilson. Shaw Community Health Center Mural Project, Washington. Students create a wall mural at a public site or within the school. The mural should be planned to be not only decorative but also to communicate something about the building and the activities that take place within that building.	SUBJECT MEDIA DESIGN FUNCTION THEME
Aesthetic judgment Production of works of art	E2-abc(1-b)d C1 C2 C3-ag C5-ab	Each student develops personal criteria for selecting *clothing*, such as the best design for his or her body type, coloring and personality. The class members may bring in examples of clothing and discuss aspects of the designs such as which colors make one look smaller? Bigger? They should hold various colors up to their skin and examine themselves in the mirror to observe which colors look complementary next to the skin and which are not suitable. Students design and illustrate a specific costume or outfit that expresses their individuality. Accompanying the illustration could be color choices, fabric swatches and	DESIGN MEDIA FUNCTION SUBJECT STYLE



Armchair
Italian, Umbrian, 16th century
(walnut)
The High Museum of Art, Atlanta



Side chair
American (New York City)
circa mid-19th century
(rosewood, lamenated, bent and carved)
The High Museum of Art, Atlanta



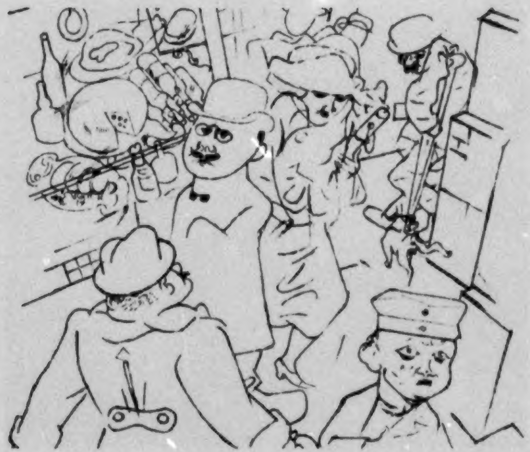
Side chair
American (New York City)
circa 1790-1800
(mohogany)
The High Museum of Art, Atlanta

Goals	Objectives	Activities Focusing on Products	Other Features
		illustrations of accessories. Students can present their ideas in different ways, using a clothes hanger device, a cardboard manikin or sketched figure. Students create an accessory to be used with an outfit they enjoy wearing (woven bag, macrame bag, headband, belt, slippers, hat, jewelry and tie). Students should consider size, shape, function and construction in carrying out their designs.	
Perceptual awareness Aesthetic judgment Value art	A1-abcdgi E1-ab E2-abc E3-abe B1-c B2-abd	Teacher and students select examples of *films* to explore motion picture terms, devices and techniques. The students discuss the role of critics and reviewers who write opinions and who offer comparisons, analyses and interpretations of films. The class members make plans to attend the same movie and become critics by writing reviews of the film based on criteria previously stated and agreed upon by the class as a whole. The class can agree to listen to the review of a movie critic, such as Gene Shalit, or read reviews found in newspapers and magazines.	DESIGN MEDIA STYLE FUNCTION SUBJECT THEME
History of art Aesthetic judgment Production of works of art Value art	D3-gjklmno D5-b E2-abc(1-6)d E3-bc C2-bcd C3-f C5-ab B2-cd	*Baskets* were originally made to be used. The students and teacher list and discuss some of the functions of basketry, such as molds for clay cooking utensils and containers for cooking, gathering and storing materials. Examine how basketry techniques were used for building, clothing and ceremonial objects. How were basketry forms influenced by function and restricted by the materials available? Securing original works or photographs, assemble examples of traditional and contemporary baskets. Compare the various styles of baskets. Today basketry, whether functional or not, is appreciated for its aesthetic value. The students list and discuss reasons the examples shown previously are of a particular aesthetic quality. List a number of materials found in the man-made and natural environment which can be used to produce baskets. Read books and articles on basketry techniques. Select a technique and appropriate materials and create a basket of traditional or contemporary style.	FUNCTION STYLE DESIGN MEDIA
Perceptual awareness Value art History of art	A1-ab A2-abcdfhijl B2-bcd D1-ac D3-cdg(1,2)klm D5-b	In its 4,000-year history *art glass* was as prominent in ornamenting religious and regal objects as gems, gold and silver. Its history includes vessels and windows (useful as well as decorative); architectural monuments of aesthetic design and physical strength. Students study the development of art glass. What impact did the Industrial Revolution have on the function of glass objects? Discuss the difference between studio glass created from an individual hand and glass produced from the assembly line. Encourage the students to name glass products in their environments. List on the chalkboard. Have the students organize the list into categories of Functional and Decorative. Can some glass products be in both categories? Using slides, teacher and students view	FUNCTION STYLE MEDIA DESIGN

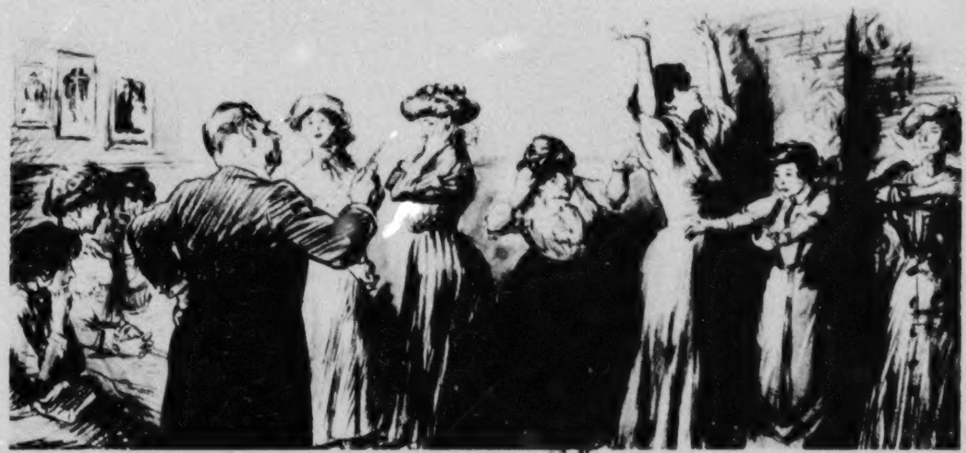
Goals	Objectives	Activities Focusing on Products	Other Features
Aesthetic judgment	E1-ab E2-abcd E3-bcde	and discuss examples of glass produced in other periods of history, such as the Venetian glass of the Renaissance. Study the colorful windows in churches and synagogues by Marc Chagall and Henri Matisse. Read in crafts magazines about the philosophy and techniques of modern glass artists. Some examples include Mary Shaffer, Joel Phillip Myers, Hugh Jenkins and Dale Chihuly. Place examples of glass art along a time line. Examine Tiffany and Steuben glass.	
Production of works of art Perceptual awareness	C2-cd C3-b C4-bcd C5-ab A1-abc A2-abdeg	Students produce line *drawings* of a figure in motion. The model takes a stationary, upright pose and the students complete a quick sketch (1-2 minutes). The model then moves one arm up slightly and the students draw the change of the arm on their original drawing. Every minute the model raises the arm slightly and the students record the change on the original drawing. (Through the use of overlapping lines and shapes, the drawings begin to show motion). The students and teacher may select reproductions of prints, drawings and paintings which imply motion, such as Giacomo Balla's *Dynamism of a Dog on a Leash*. The class may discuss implied and actual motion. Students create a time-lapse movie. A fast growing bean plant or narcissus bulb can be planted. Each day one class member shoots about 10-15 frames, using a movie camera. When the film is projected, motion of the growing plant will be seen. Are motion pictures implied or actual?	DESIGN MEDIA SUBJECT
Perceptual awareness Value art	A1-abcdghij A2-abcdeghi B3-bde	As a class the students create a list of different types of *advertising*, such as newspaper ads, magazine ads, travel posters, TV commercials, store signs, billboards, posters and telephone book Yellow Pages. The teacher has examples of the advertisements in the classroom for students to examine. A discussion of the term *graphic arts* leads to the understanding of the role of a graphic designer in visual communication fields. A graphic designer may be invited to class to present examples of work and to discuss the development of ideas and formats.	FUNCTION DESIGN MEDIA SUBJECT STYLE
History of art Aesthetic judgment	D3-fghk E1-ab E2-abcd E3-abcde	Students collect or cite examples of a product that is advertised in more than one form. For example, an *advertisement* for a new cosmetic product on the market might be found in a magazine ad, a store flyer, a newspaper sale paper and in a television commercial. Students can compare the different formats and styles and the effectiveness of each.	

Goals	Objectives	Activities Focusing on Products	Other Features
Perceptual awareness History of art	A1-abj A2-abcdfilmn D1-abcde D2-ab D3-bdefgijk D4-de D5-abc	Assembling objects so that their original identity is still apparent, yet they are changed in a new context, is a type of assembled sculpture or *assemblage*. Students examine examples of this type of sculpture. • Pablo Picasso, *Bull's Head.* • Louise Nevelson, *Royal Tide #1.* • Christo, *Package on a Wheelbarrow.* The students and teacher discuss how sculptural assemblage is the abandonment of carving, casting and modeling, traditionally the techniques of the sculptor. Outstanding painters, such as Picasso and Braque, have created assemblages. Artists have used the actual objects instead of using paint and brush to represent the objects. The works of the Dada artists, such as Marcel Duchamp, Kurt Schwitters and Jean Arp, are studied and examined. The students read and discuss the statement by Edmund Feldman from *Varieties of Visual Experience.*[9] "Today artists do not seem to be particularly inhibited about working in any dimension they can penetrate."	MEDIA DESIGN STYLE FUNCTION

George Grosz
***Street*, 1924**
(reed, pen and India ink)
The High Museum of Art, Atlanta

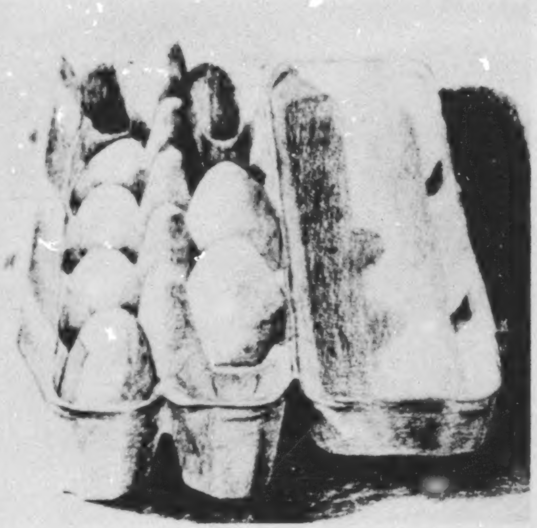


John Sloan (American, 1871-1951), *The Making of an Actress — Gestures Evening*, 1908 (pencil, ink and crayon), The High Museum of Art, Atlanta



Media

Media **refers to the physical substances out of which art is made, such as stone, glass, clay and metal. Medium is a means, such as stenciling, chiseling and glazing, by which media are transformed into an art product.**



Charles Bowen
untitled
(pencil drawing)
Westminster School, School Art Symposium

"I like to use pencil to study everyday, common objects."

R. E. Johnson
Pewter Bowl
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts
Atlanta

"Each of my pewter pieces is formed by hand from a flat sheet using a minimum of pewter tools."[10]

(R. E. Johnson)

Starter List of Media Used in Art

Materials	**Tools**	**Processes**
clay	hands potter's wheel	coil building slab construction modeling throwing
linoleum block wood block ink paper	cutting tools found objects	printing
found objects	hands nails	constructing weaving collage making
film	camera	developing
tempera paint paper	brushes	direct indirect

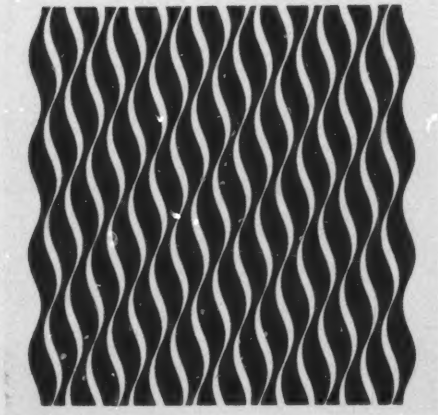
Goals	Objectives	Activities Focusing on Media	Other Features
Value art Production of works of art Perceptual awareness History of art	B4 C2-cd C5-ab A1-ab D3-k	Students use *ink wash* and *ink line* (brush lines, pen lines and lines made by unconventional tools such as sticks and cardboard edges). Comparison should be made on how this medium is similar to and different from watercolor. The student experiments with ink wash and ink line using the following procedures. • Apply various shades of ink wash to white paper, leaving certain areas white. Draw in contour three or more figures both in the wash areas and the white areas so the ink contour unites the white and the wash areas. • Use ink washes to indicate segments of posed models. When dry, apply ink lines to identify the models. • Draw a still life or landscape using ink wash and line to create various textures. • Use different paper surfaces for experiments. The teacher shows several reproductions and, where possible, original art works using ink wash and ink line. Some examples include • Rembrandt van Rijn, *Saskia Asleep* (brush and wash). • Saul Steinberg, *Bird and Insects* (ink drawing). • Leonardo da Vinci, *Five Grotesque Heads* (pen and brown ink). • Charles White, *Preacher* (ink on cardboard). • Jean Dubuffet, *Landscape with Jellied Sky* (pen and india ink). What different marks are made by the tools the artists used? Describe the different techniques used to create tones or values. Which drawings record what is seen? Select those that visualize what is imagined. Which drawings symbolize ideas and concepts?	PRODUCT DESIGN FUNCTION SUBJECT
Value art Perceptual awareness	B4 A2-adf	The students use *tempera* to paint a random or free design. They are encouraged to disregard subject matter and to experiment using the paint to create different lines and shapes, to paint on top of an already painted area (both while it's wet and while it's dry), to try thick and thin paint, and to enjoy the interaction of colors. When the paintings are dry, the teacher should select certain ones and display one at a time. The students and teacher discuss feelings and moods in the painting. • What kind of feeling does this one have? Why? How do you feel when you look at it? • Are some colors sad? Happy? • Does this picture make you feel hot, cold, wet? • Does this picture look busy or calm? Do the lines in the picture create the feeling?	DESIGN

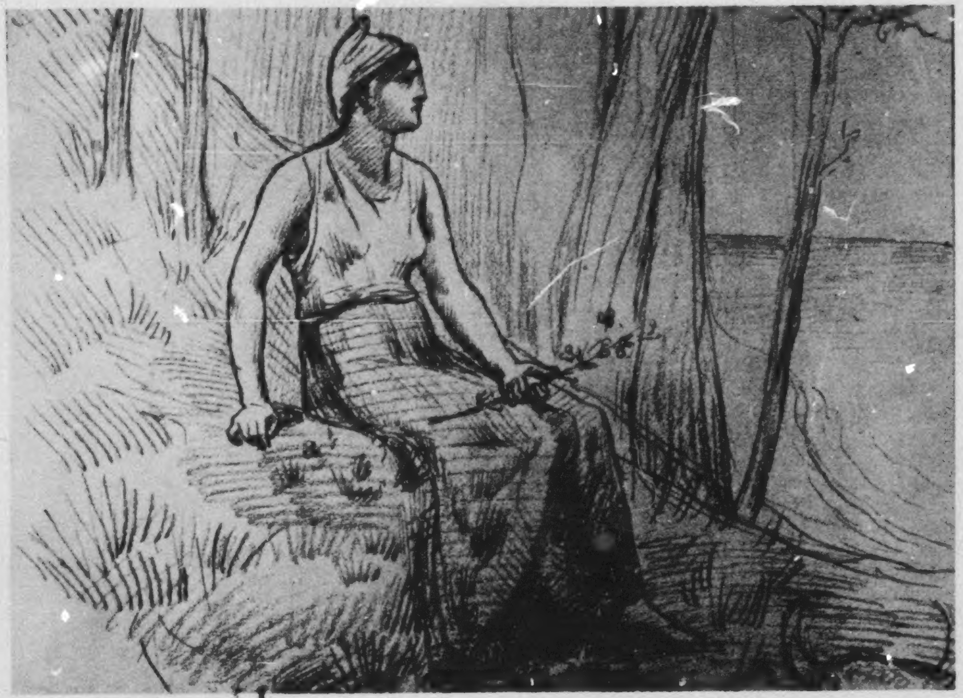
Goals	Objectives	Activities Focusing on Media	Other Features
History of art	D3-g	The teacher secures examples of original prints produced by different processes and reproductions of art works. With a magnifying glass, the student examines the surfaces of the originals and the reproductions. Which of the print examples reveal a regular pattern of small dots? Do any of the prints have a layer of *ink* that looks like paint, appearing to be on top of, rather than absorbed by, the paper? Do any prints show a physical impression on the paper? Discuss the terms, *print* and *reproduction*. Discuss the four basic printmaking methods: relief, intaglio, lithography and silk screen. How have photochemical methods of reproduction changed the image-making procedures? Students collect other examples of reproductions found in their daily environment.	PRODUCTS FUNCTION
Value art Perceptual awareness	B4 A2-ac	Using powdered *tempera*, students mix as many new colors as they can by combining the three primary colors (red, yellow and blue) plus black and white. Students should be encouraged to find secondary colors (green, orange and purple), shades (mixed with black), and tints (mixed with white). Older students can be challenged to find unusual colors with familiar names such as sienna, magenta, lime green and peach. The students make paint samples from their experiments. The teacher places reproductions on display in the classroom. The students try to match the paint samples to the same colors found in reproductions such as these. • Piet Mondrian, *Composition with Red, Yellow and Blue.* • Wassily Kandinsky, *Blue Mountain.* • Frank Stella, *Sinjerli Variation I.* • Paul Klee, *Castle in the Sun.*	DESIGN
Production of works of art Perceptual awareness	C5-ab A1-ab A2-ab	At home the students go on a scavenger hunt for materials that can be used in fabric design. Students can assist in naming and listing materials that can be used for a fabric design. Each is encouraged to ask for assistance in locating these *materials*. Example of materials to be found are scrap thread, embroidery thread, sequins, buttons, jewels and beads, jute, lace, braid, zippers, felt, burlap and any other materials that could be used in fabric design. When the materials are assembled in the classroom, the students are asked to sort these by types. Younger students might sort their materials into cloth, yarn and decorative objects (buttons, and beads). Older students might sort different patterns of cloth such as polka-dotted, striped, checked, plaid, flowered, and solids. This activity could also be used to sort cloth by its texture, such as smooth, velvety, rough or bristly, bumpy or furry. Discussion can follow on how different materials might be used. Which materials could be used to make lines? When choosing different kinds	PRODUCT

(below)
Purvis De Chavannes (French, 1824-1898)
La Normandie, 1893
(lithograph on paper)
The High Museum of Art, Atlanta

(far right)
Richard Lindner (American, b.1901)
Banner, 1971
(hanging, from an edition of 18)
The High Museum of Art, Atlanta

(right)
Bridget Riley (Canadian, b.1931)
Coloured Greys III, 1972
(screenprint, 33/125)
The High Museum of Art, Atlanta





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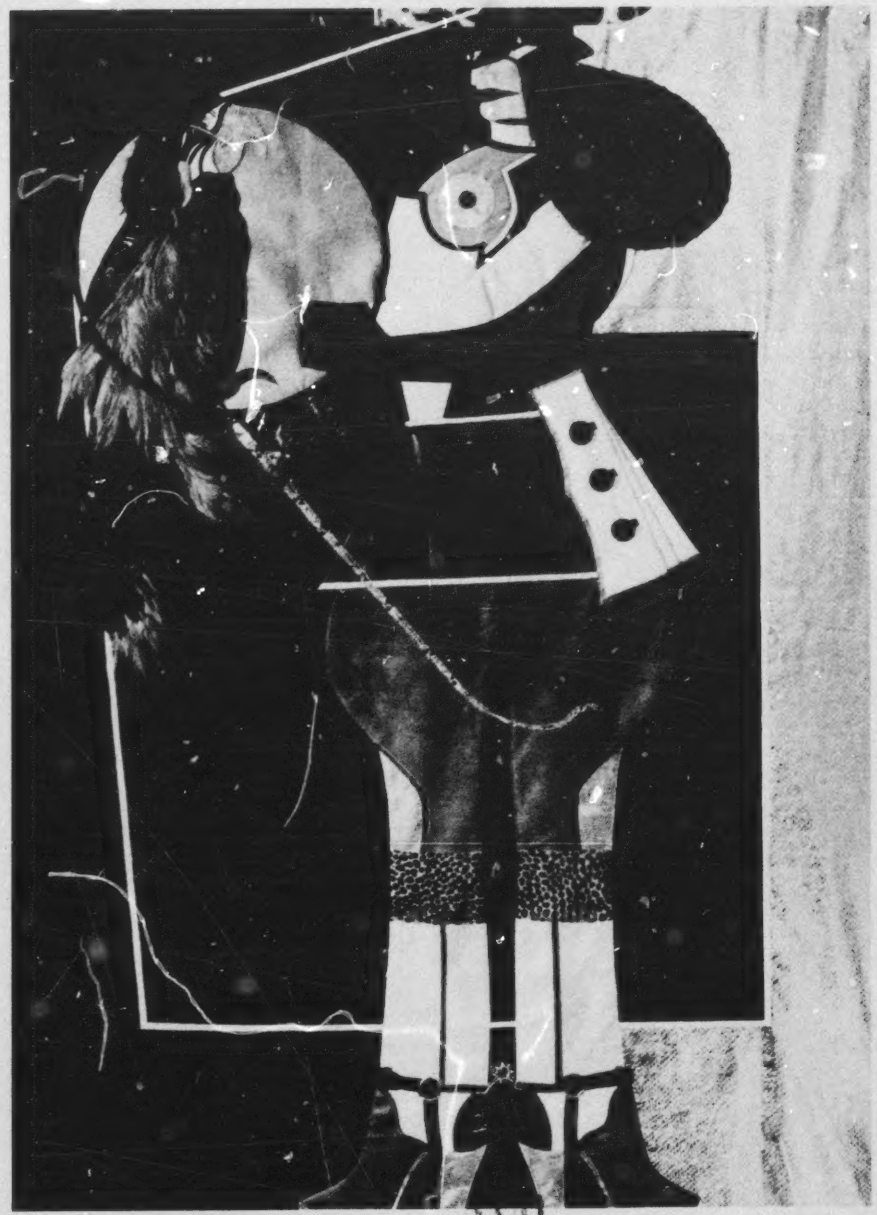

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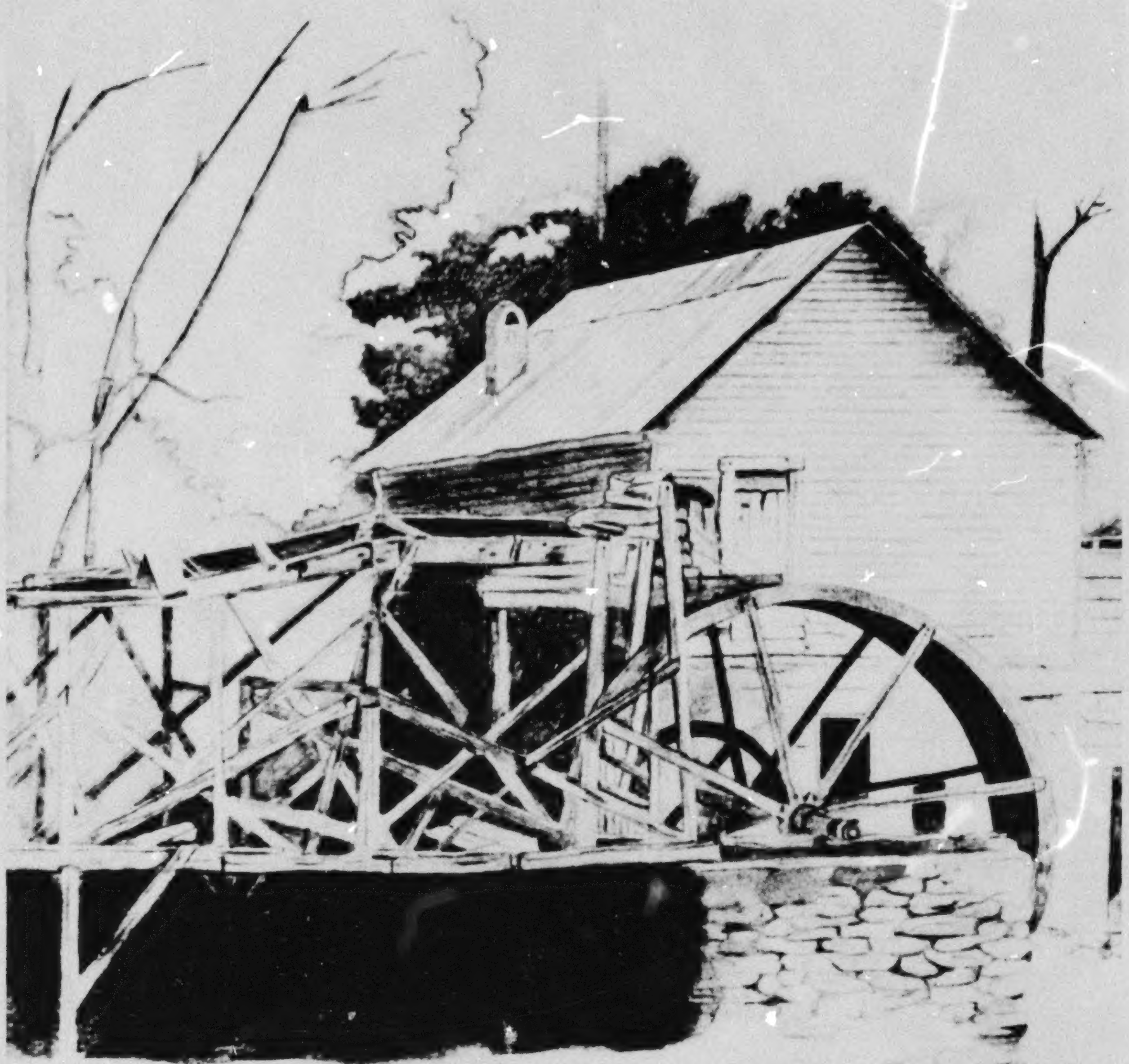
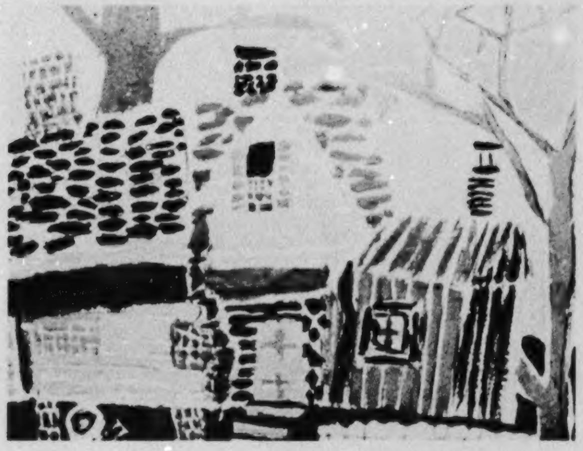
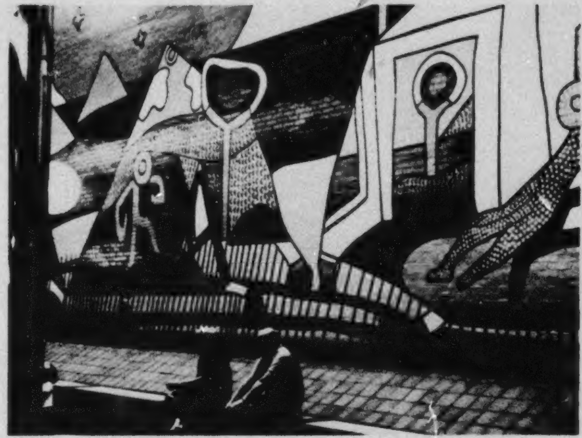
Goals	Objectives	Activities Focusing on Media	Other Features
		and colors of cloth, should the choice be many different kinds? Can pieces be matched that go together? The class looks for examples of materials used to create a fabric design or a decorative design on clothing.	
History of art Value art Production of works of art Perceptual awareness	D2-b B3-g B4 C5-ab A2-ab	Students examine an original watercolor or reproductions of watercolors by such artists as Andrew Wyeth, John Marin and Wassily Kandinsky. Comparison can be made of different techniques used in *watercolor* such as washes (wet-on-wet, wet-on-dry) and dry brush. The students experiment with watercolors using wet-on-wet technique, wet-on-dry technique and dry brush. Emphasis should be placed on leaving areas of the paper white, using layers of wash to build up shapes, starting with lightest colors first and then adding darker colors and using dry brush to define lines and shapes. The students and teacher can discuss the selected examples of watercolors and discuss the relationship between media and style.	PRODUCT STYLE DESIGN
History of art Value art	D1-a D3-jk B2-d B4	Students and teacher view *cave paintings*. Students are led to recognize the importance of the discovery of fire which allowed people to live in caves free from dangerous animals and to draw on the cave walls with burnt sticks. Students create a bumpy drawing surface by putting papier-mache strips over wads of newspapers. Sticks are burnt and used as drawing tools on the simulated cave wall. Stylized animals and figures are drawn on the bumpy surface. Note that placement of the animals and figures over the bumps is critical to the design. Did the hungry cave dwellers imagine the bumps on the walls resembled parts of certain animals and did they fill in from the suggestions? Did this technique help them learn how to draw the animals? Look at examples of cave paintings. • *Wild Animals*, Cave of Lascaux, France. • *Buffalo*, from Cave of Iont de Guame, Paris. Read on the subject of cave painting to learn what historians say about the works and the cave artists.	PRODUCT SUBJECT
Value art Perceptual awareness	B4 A1-ab A2-abd	Students use building blocks, wood scraps and wood spools to create *architectural structures*. Students are encouraged to experiment with various arrangements to create structures with interior spaces and to build towers without concern for permanent structures.	PRODUCT DESIGN FUNCTION

Goals	Objectives	Activities Focusing on Media	Other Features
Production of works of art	C5-ab	The teacher and students talk about their classroom and school building. How does it feel? How does it look? Discuss the function of the building. Why were specific rooms built? Who is an architect? The teacher may show several examples of shelters found in the community. Students make a collection of various materials used in building shelters. If possible, the students may take a trip to an actual building site to collect these materials. These materials are placed on a table, labeled and used for further experiments.	
Production of works of art Perceptual awareness History of art	C1 C2-cd C3-c (1-3) C5-abd A4-abd D3-fghi	Students construct and create their own *slides*. Empty slide mounts can be purchased from a photo shop and a piece of clear acetate can be placed inside the mount. When ironed the mount will adhere to the acetate and a workable slide is produced. Students can use acetate markers, permanent markers, Pelikan inks or any other material that will adhere to the acetate to draw on their slide. Students should be encouraged to use interesting shapes, textures, lines and compositions. With experimentation, the students can create slides with some of the following. • Vaseline, food coloring, salt granules, colored gelatins and tissue paper can be placed between two pieces of acetate and then sealed in a slide mount. Interesting colors, textures and designs result when such materials are meshed between the acetate. • Take two pieces of acetate and draw on each one. When both pieces are put together in the slide mount, interesting color overlays result. • Try placing found objects between two pieces of acetate such as small feathers, screen, netting, hairs, rub-on letters, fine grass and floor dust. Observe the results when the image is magnified through the slide projector. • Take an old slide and remove some of the emulsion with a cotton tip and diluted bleach. The students experiment with the effects of light, motion and sound. Using slides made by the students, the class creates a light, motion and sound show. Arrange the slides in the projector in a unique sequence and project these. Try showing these fast and then slow, moving opaque objects in the path of the light, creating out of focus projection and combining images from two or more projectors. Music may be added using records and tapes. Allow students to dance or move in front of the projections. The slide images can be projected on students wearing ponchos made from sheets. Does the projection of the image create a "light" mask on the figures? The teacher can provide a mirror for the students to view themselves. Discuss how the theatre arts and dance create specific effects using light, sound and motion. Cinematography is the art of making pictures appear to move. Read about the history of cinematography to discover its	PRODUCT DESIGN FUNCTION





Early childhood student (tempera painting), Cobb County Schools



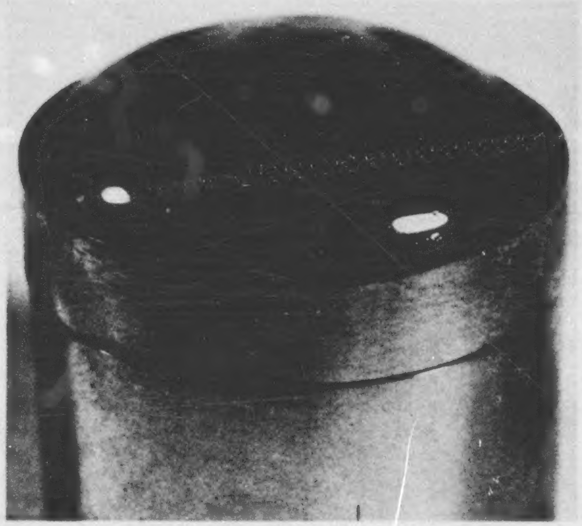
Larry Connatser
(mural)
Decatur MARTA Station
Decatur

Terry White
Old Mill
(pencil drawing)
Jones County Schools, School Art Symposium

Goals	Objectives	Activities Focusing on Media	Other Features
		photographic basis, the new dimension of sound and the introduction of color and motion. Discuss how the photographic image, plus sound, color and motion make cinema a highly persuasive medium. In reviewing its history, note how technology was developed to implement the ideas of filmmakers. Do only advanced technological societies produce films?	
Production of works of art History of art Perceptual awareness	C5-ab D3-fghjkl A1-ab A2-abc	Natural and synthetic *fibers* are basic materials for a variety of forms created by processes such as weaving, stitching, crocheting and macrame (knotting). The students and teacher collect samples of fibers for display and examination. Discuss the textures and colors of the fibers and the processes used to create objects. Collect examples of the fiber arts which are functional in the traditional sense as well as aesthetically appealing. Also, encourage the students to find other examples of fiber sculpture, a new direction in this area. Divide the class in groups of 4-5 participants and assign each group a fiber process to explore historically and technically. Questions to explore might include these. • Did the origin of the process result from the specific needs of the people using the product? • Has technology brought changes in materials and processes? • What are the functions of fiber arts in our contemporary society? Are the functions different in other societies?	PRODUCT DESIGN FUNCTION STYLE
Production of works of art History of art Aesthetic judgment	C5-ab D3-gh D3-lm E1-a E2-abcd E3-bc	"When working with clay I take pleasure from the processes as well as from the finished piece." Toshiko Takaezu[11] Takaezu uses a potter's wheel and gas-fueled kiln to produce sculptural ceramic forms which become the foundation for rich paintings of glaze and oxides. Discuss the processes used to produce ceramic wares, such as pinched, coils, slab and throwing. Examine examples of original ceramic pottery and selected reproductions. Are there visual clues to assist the viewer in identifying the process? Discuss the types of *clay* which are used to produce ceramics. How has each artist treated the surface decoration? Did the works originate in different cultures? Have the students write their interpretation of the Takaezu quote. The students should orally or in writing state and justify reasons why the ceramic pottery examples have a particular aesthetic quality.	PRODUCT DESIGN FUNCTION STYLE SUBJECT

Function

Function **refers to the specific purposes for which works of art are created, such as worship, communication and commemoration. Function involves both the aesthetic and the utilitarian.**



Mike Born
Enameled box
(brass and enamel)
DeKalb County Schools, School Art Symposium

> **"The metal container *was created to* store *smaller treasures as well as to be* viewed as an object of beauty."**

Charles Counts
Stoneware Vase
[illegible]afts in Georgia" touring exhibition
Georgia Council for the Arts
Atlanta

> ***"As a designer and craftsman I aim to make objects that people can use. Inside my whole person I feel a bursting forth of IDEA that I try to put in real FORM."***[12]
>
> (Charles Counts)

Starter List of Function in Art

The supernatural
symbols of affiliation
symbols of beliefs
fertility charms

Communication of social position
symbols of office or profession
symbols of status
symbols of power
symbols of rank
symbols of degrees or honors
symbols of sexuality

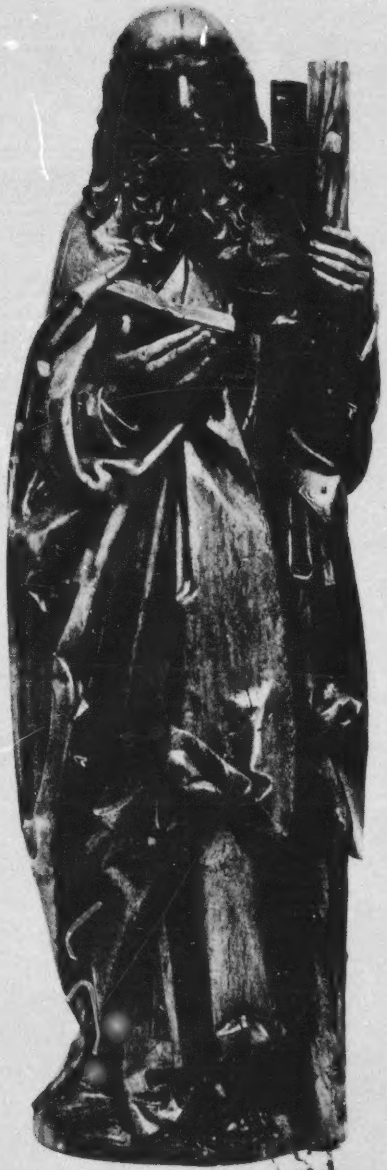
Personal function
adornment
mourning
celebration
emotional expression
utensils
habitation

Maintenance of political institutions
symbols of nationhood (flags, emblems)
symbols of power (the crown, the Kremlin, the White House
symbols of political parties or doctrine
symbols of labor unions
symbols of heroism

Social movements and social criticism
symbols of social movements, for example, ecology and peace
political cartoons

Contribution to play and recreation
objects used in chess, cards, dolls, puppets, and toys.

Goals	Objectives	Activities Focusing on Function	Other Features
Perceptual awareness Production of works of art	A1-abcd A2-abcdf C1 C2-abcd C3-bc(2) C5-ab D1-abc D3-kl	The students select an artist and read to discover facts about the artist's life, including birthday. An example might be Alexander Calder, born August 22, 1898. Plan a birthday *celebration* to honor Calder, using the colors, shapes and subjects depicted in his work, his circus art and mobiles. Why do we celebrate birthdays? What are some of the ways we celebrate birthdays? How do we create a mood of gaiety and excitement? The students create an environment in the classroom using murals, mobiles, reproductions and music. What other events do we celebrate? What visual images are associated with Christmas? Valentine's Day? Fourth of July? Mardi Gras? Festivals? Weddings? What artists have recorded such celebrations? Here are two. • Steen, *The Eve of Saint Nicholas*. • Pieter Bruegel the Elder, *Peasant Wedding*.	PRODUCT THEME DESIGN MEDIA
History of art Production of works of art Aesthetic judgment	D1-dkln D2-abe D3-fg(1)h C1 C2-abcd C3-degh C5-ab E1-ab E2-abc E3-abd	The students collect examples of *logos*, symbols of a business, a profession or group. What is the purpose of a logo? Who designs the logos for the client? What must a designer know about the client's business, group or profession in order to create the design? How have businesses and professionals communicated their service or product historically? Examine reproductions of past and contemporary symbols. Have cultural and technological advances influenced the style of the logo and its use? The teacher and students select a group or business. As a class, each student contributes a design for the logo. The class votes on the best logo based on an understanding of the criteria for making an aesthetic judgment.	PRODUCT DESIGN
Perceptual awareness Valuing of art History of art	A1-abfg A2-abcdf B2-bd B4 D2-abc D3-efklmn D5-b	*Religious art* is an expression of belief in a deity. Using the slide projector, the teacher shows an example of Christian art, such as Fra Angelico's and Fra Filippo Lippi's *The Adoration of the Magi* (painting). The second slide shows an example of Buddhist art, such as *Buddha Tread*, Japan (sculpture). Read about the beliefs of the two religions symbolized in the art works. Point out different symbols and objects for Christianity. How are they different from those of the Buddhist religion? What are the functions of religious art and its liturgical art objects? Look at objects and symbols created to enhance and facilitate worship in other sects. Does the function of the object determine the choice of media? Do some styles reflect the period of history in which the work was created?	PRODUCTS DESIGN MEDIA STYLES



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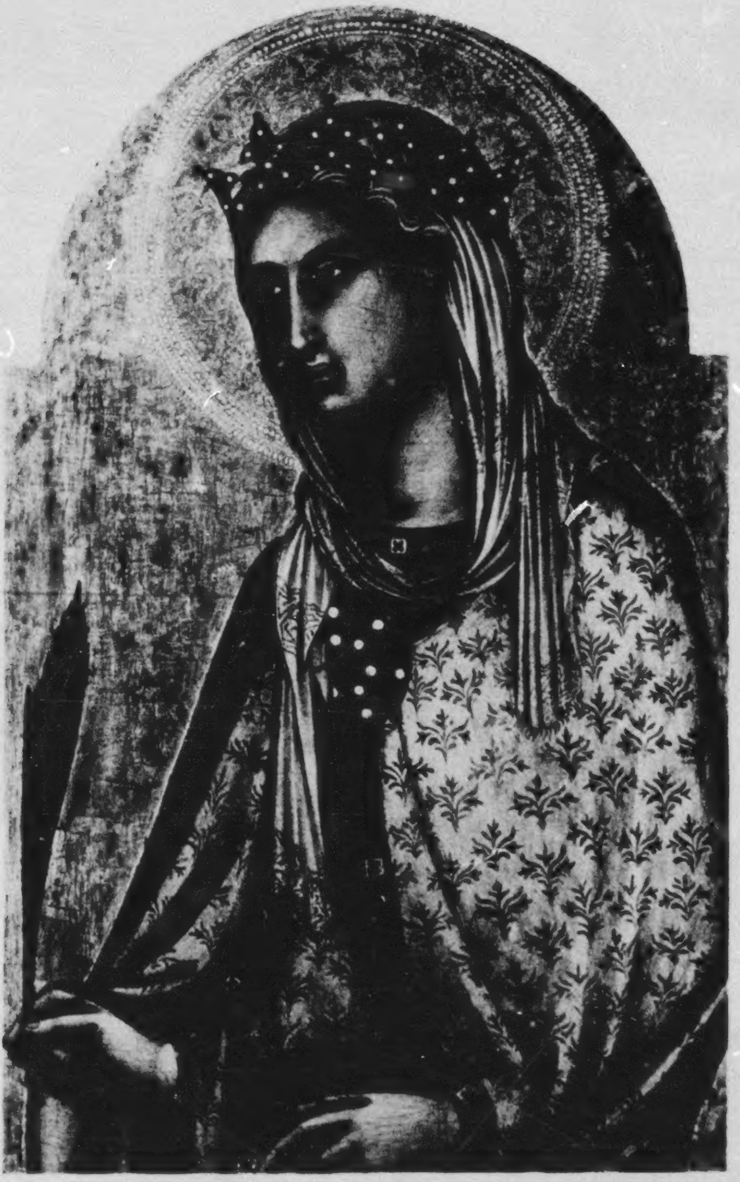

(far right)
Tilman Riemenschneider (German, 1460-1531)
St. Andrew, The Apostle
(wood sculpture)
Kress Collection
The High Museum of Art, Atlanta

(right)
Niccolo De Segna
St. Catherine of Alexandria
(oil on wood)
The High Museum of Art, Atlanta

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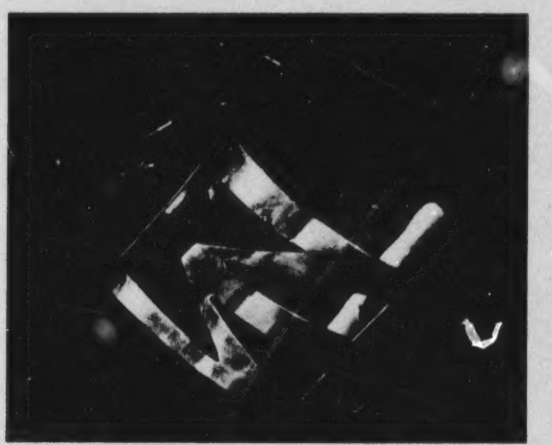
Goals	Objectives	Activities Focusing on Function	Other Features
Perceptual awareness Aesthetic judgment	A1-a A2-abd E1-ab E2-abcd	Before the students arrive at school the teacher can remove all decoration, displays, bulletin board material and curtains that make the room aesthetically pleasing. At the end of the day, the class can discuss feelings about a room limited in visual stimuli. Students can discuss planning a room for aesthetic as well as functional purposes. How does the *interior designer* please the eye of a viewer? Is the designer an investigator of colors, shapes and textures which singly or in combination are appealing? Can the room be designed with objects and space which are beautiful and useful?	SUBJECT DESIGN
Perceptual awareness Aesthetic judgment	A1-a A2-abcd E2-d	Students recognize that people design shapes and forms to communicate and to decorate the environment in which to live. Students discuss and name shapes and forms found in their environment (signs, telephone poles, garbage cans, mail boxes, houses, cars, streets). They should designate those which communicate, such as safety signs, street signs, and advertising signs, and those which decorate the environment such as shrubbery, flowers, and shutters on houses. How are the *forms and images used for communication* organized in conjunction with verbal language? How do these forms and images call attention to the crucial function of art in conveying information to social groups? Can the medium of communication be aesthetic as well as useful?	DESIGN PRODUCT SUBJECT THEME
Perceptual awareness History of art Aesthetic judgment	A1-a A2-abcdefghik D3-efg E2-abcd	Students name different architectual forms in the environment in which people live, work or play such as houses, trailers, apartment houses, banks, libraries, schools, post offices, restaurants and grocery stores. The teacher and students select visual examples of *architecture* in the community. How do these buildings serve a physical function? What do people do in the buildings? How does this function affect its design? What changes in design are evidenced in the newer buildings in the community? Discuss how technological developments have changed architectural structures. Is architecture also a vehicle for ideas and emotions? Read this excerpt from *Architectural Record.*[13] "Against the light buff of the concrete, the architect has projected a rainbow of interior colors: red and blue strips, vibrant red or rich green for carpets, purple for certain casework, royal blue for some desks and wall areas, bright red for many seating units, and combinations of these for everything else. And yet even with such a broad, bright palette, there is no sense of color run riot. What lingers, or carries over from space to space, are feelings of gaiety, of celebration, of youth . . . . What better feelings for a building that by its function is both a primary symbol and a seat of learning."	DESIGN SUBJECT PRODUCT MEDIA

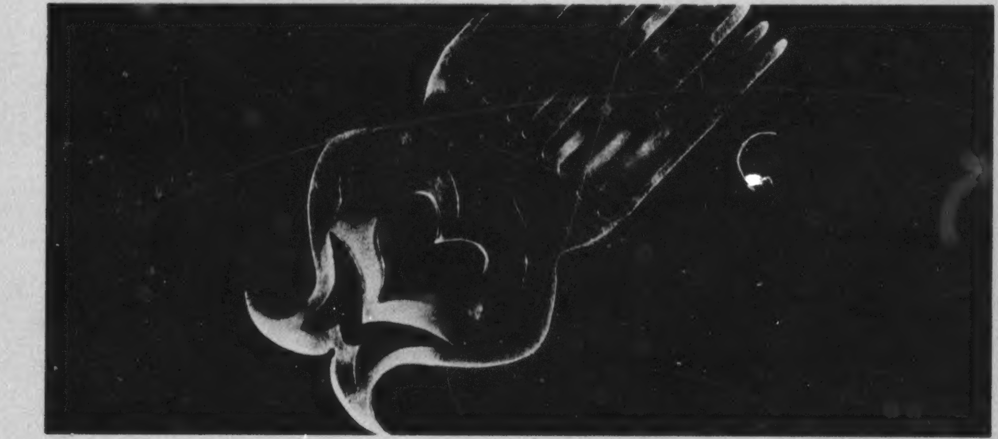
Goals	Objectives	Activities Focusing on Function	Other Features
History of art	D2-ab D2-gjklmn B2-bd E2-abc	The teacher and students survey the class citing examples of *jewelry* worn by each person. Why do we wear jewelry? The teacher lists the responses on the chalkboard. The responses are categorized by functions such as symbolizing marriage status, economic status, association, cultural status and religion. Read about India which has the oldest uninterrupted cultural development in the art of jewelry-making. How does the use of jewelry in India differ from the use in Western cultures? An example may be the indispensable ceremonial use of jewelry which adorns almost every part of the body, such as at birth, the day of name-giving and the marriage ceremony. Diverse religions, geography and the avaliability of natural resources express the way of life and customs of the Indian wearer. The students view examples of Indian jewelry through books and magazines. Does the jewelry reflect a specific style of design?	PRODUCT MEDIA STYLE DESIGN
Perceptual awareness History of art Production of works of art	A1-abcdeghijk A2-abcdef D3-fln C-1 C2-abcd C3-abcde	The students and teacher select examples of *political cartoons* from the twentieth century, such as those by Cliff Baldowski (Baldy) of the *Atlanta Constitution* and David Low, formerly of the *London Evening News.* Are political cartoons intended to ridicule people and institutions so that they will change? Is the humor sometimes bitter as well as in fun? How does the editorial cartoonist develop a pictorial formula for the portrayal of personalities? Are political cartoons published only in democratic societies? The students create their own cartoon characters and cartoon based upon a political personality or issue	PRODUCT DESIGN MEDIA THEME STYLE
Perceptual awareness Valuing art History of art	A1-ab A2-abc B3-bd D3-klmno	Students select *fashion illustrations* that are appropriate for various occasions using clothing catalogs, pattern books and magazines. Students choose one occasion and select illustrations to fit. Some examples may include clothing for school, church, games and parties. Students are encouraged to bring in examples of the clothing. How does the material and design vary according to the function of the clothing? How do weather conditions, such as cold, hot or rainy, make a difference in the clothing selection? Students place two samples of cloth, one white and one black, in direct sunlight and observe the way heat is absorbed or reflected. Reasons for this variation in temperature can be discussed and students can cite colors and fabrics that would be appropriate for warm or cold weather wear. Various people involved in the fashion market, such as designers and illustrators, models and buyers, may be invited to speak to the class on their roles in fashion. If such people are not available in the community, books and films can be used by students to find out more about these professions. What are some of the factors each much consider in marketing and designing clothing?	PRODUCT MEDIA DESIGN STYLE SUBJECT

Goals	Objectives	Activities Focusing on Function	Other Features
Perceptual awareness	A1-ab A2-abc	Students are asked to bring to class their favorite *toy and game.* Each student comments on the reasons for their choice. Why do we have toys and games? Are there games and toys for adults? Can you identify some objects used in the games or on the toy? Name some of the colors that you see. Who made the toys and games? Do you ever make your own toys or games for play? The teacher and students look at examples of toys and games made in other contemporary cultures and in other periods of history. The class discusses the differences between the toys. An example may be the electronic toys and games made for today's market which can employ light, sound and movement because of batteries while primitive cultures use natural resources. Older students may examine the technological and cultural advances which occurred in order to make the modern toys and games available. They may also examine the economic factor by comparing costs of games and toys purchased at a store and those handmade. The class is divided into groups. Each group creates a toy or game based on the criteria the class has established for a quality game or toy. The finished products are judged according to the criteria. The toys and games are given to younger children.	PRODUCT DESIGN MEDIA
Valuing art	B3-e		
History of art	D3-fg		
Production of works of art	C1 C2-abcd C3-fg C5-ab		

Secondary student
(jewelry)
Fulton County Schools

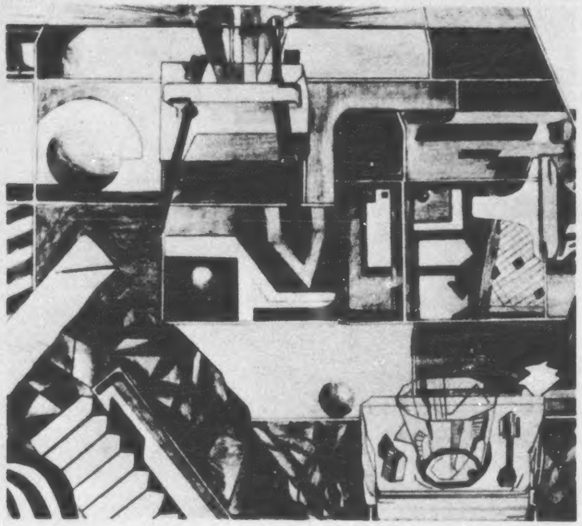


Secondary student (jewelry), Fulton County Schools



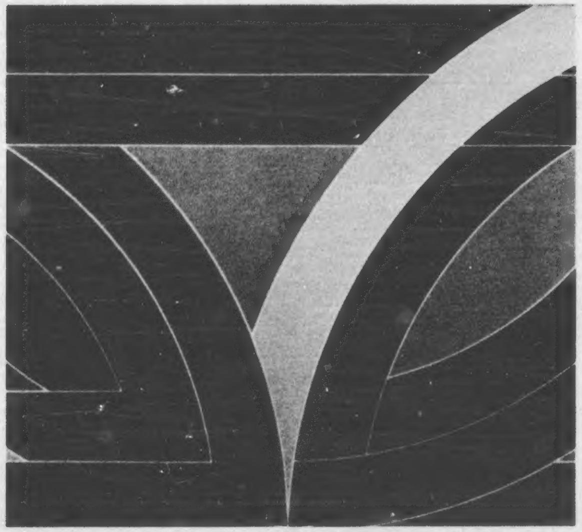
Design

Design **refers to the structure of art. It is the organization of visual elements such as line, color, shape, form and texture, and the principles by which the elements are organized, such as balance, rhythm, unity and emphasis. It is a means for an artist to shape an idea into a visual form.**



Chris Schneider
untitled
(pencil drawing)
DeKalb County Schools, School Art Symposium

"Everything is drawn in simple shapes. Most of the shapes are geometric and have sharp edges."



Frank Stella (American, b. 1936)
***Manteneia I*, 1968**
From the "Protractor Series"
(acrylic on canvas)
The High Museum of Art
Atlanta

"Stella, about 1967, turned to brilliantly colored shapes, interrelating semi-circles with rectangular or diamond effects." [14]

(H. H. Arnason, *History of Modern Art.)*

Starter List of Design in Art

Elements
line
shape
color
texture
space
volume
movement

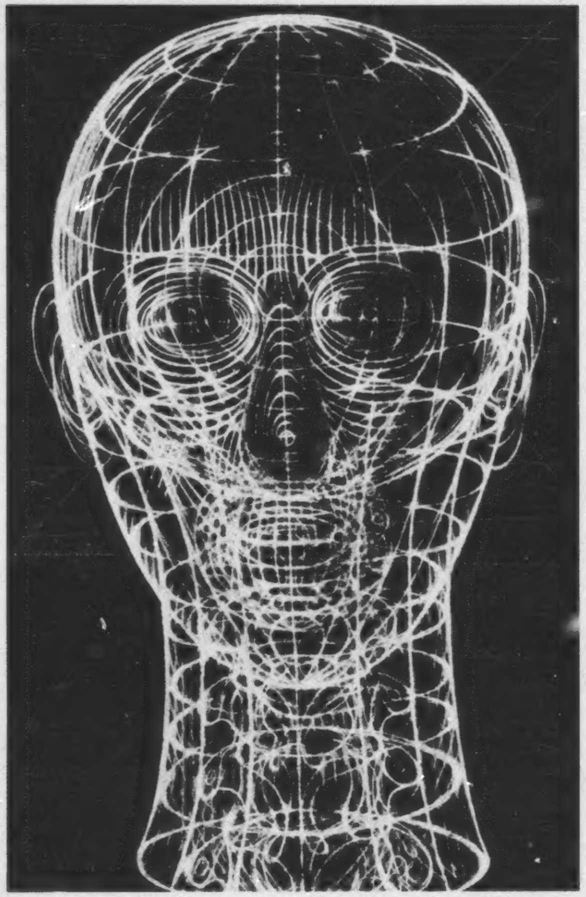
Organizing principles
rhythm
emphasis
balance
proportion
variety
monotony
symmetry
asymmetry
unity
figure-ground

Expressive qualities
happy—sad
strong—weak
excited—calm
thin—thick
geometric—free-form
intense—subdued
dark—light
gloomy—bright
warm—cool
advancing—receding
smooth—rough

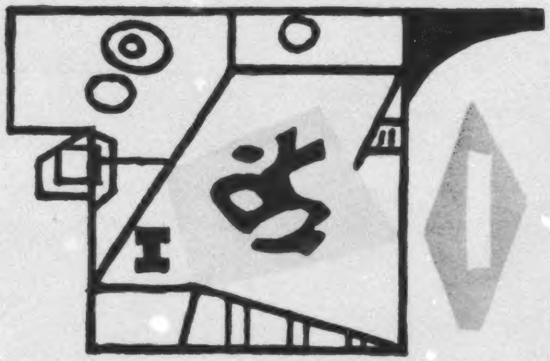
Goals	Objectives	Activities Focusing on Design	Other Features
Perceptual awareness Aesthetic judgement History of art Production of works of art Value art	A1-ab A2-ack E2-ac E3-c D1-ac D2-b D3-g(1,2) C1 C2-ab C5 B2-d B3	Students can experience objects by feeling rather than seeing. Construct a box in which students cannot see but can put their hand. Students place hands into the box and carefully feel the object. The object should be distinguishable by its texture (such as sponge, driftwood, fur, crushed paper). Students and teacher discuss how they responded to the objects felt and what design elements (such as line, shape, value, color) might be used to depict the texture. What color did they imagine the object to be? Was it a hard texture or a soft one? Was the object rough or smooth? Did the surface feel warm or cool? Which colors are warm and which are cool? Students might list words which best describe the *textures* experienced (craggy, heavy, light, jagged, slick, pebbly). Older students an discuss how texture can be *real or implied* and how artists have represented the same textures differently. Students can view reproductions or slides of artists' work and the use of *implied and real* texture. • Vincent van Gogh, *Drawings.* • Marino Marini, *Man and Horse.* • Claude Monet, *Cathedral at Sunrise.* • Pablo Picasso, *Green Still-Life.* Following the discussion students might create a painting which emphasizes texture with media such as watercolor, tempera, or mixed media. Others might write down descriptions of observed textures (artificial or natural) and make a small sketch next to the description. Others could research, analyze and characterize the differences and similarities in the styles of two or more selected artists and present these findings to the class.	PRODUCT MEDIA STYLE SUBJECT STYLE
Perceptual awareness Value art Production of works of art	A1-b A2-acdfgk B1-c B5 C1 C2-abcd C3-c C5	In our environment, as viewer or as artists, we experience two kinds of *texture*—real and implied. *Real* textures are those we can actually see and touch. *Implied* textures are those which have the appearance of texture. However, they are simulated or invented. Real or implied textures have been used by man throughout centuries and can be used to express an idea through the multitude of materials available to today's society. Students and teacher might begin discovering the characteristics and sensory qualities of implied and real texture in some of the following ways. Students might view through slides or reproductions the works of Vincent van Gogh. View several examples of van Gogh's early work (paintings and drawing) and compare	SUBJECT PRODUCT MEDIA STYLE

Goals	Objectives	Activities Focusing on Design	Other Features
History of art Aesthetic judgment	D1-acd D2-bcde D3-g E2-c(1,2,3,5)	them to later work. How does his attitude toward texture change? • *Digging Woman*, 1885. • *Boots with Laces*, 1886. • *Van Gogh's Family Home at Nuenen*, 1884. • *Head of a Peasant Smoking Pipe*, 1884. • *Promenande at Arles*, 1888. • *Boots*, 1887. • *Crag*, 1888. • *Portrait of Dr. Gachet*, 1890. How are these works different or similar in style? Are the textures van Gogh produced characteristic of all of his works? What are the differences or similarities? Do these heavy textures of a later period lead to feelings of pleasure or displeasure? How does the medium van Gogh used affect the visual impact? When students and teacher have terminated the discussion, present the students with another selection of early and later reproductions of van Gogh's work and ask them to list these as early or later. Students might discuss the textural qualities in the medium used. How does a particular texture (implied or actual) add to or detract from the visual impact? How well was it controlled? What tool or technique is best suited for applying and controlling the desired result? Have the students experiment with a variety of media to solve these two problems. • Create a new painting medium which has something added to it that gives the paint a different texture. *Examples are glue, sand, sawdust, papier-mache, dirt and coffee added to tempera paint.* • Create a new painting surface which has something added to it that gives the surface a different texture. *Examples are sand glued onto cardboard, tissue paper glued to paper, tinfoil glued to paper, scrap cardboard built up on a large piece of cardboard.*	
Perceptual awareness Value art Production of works of art	A1-abf A2-acdefkh B2-cf C1 C2-abdc C3-ch	*Line*, in art, may be thought of as a path made by a pencil, pen, brush, crayon or any other drawing implement. It can be found in the artificial and natural environment. Students can compare natural objects such as tree branches, seed pods, seashells, leaves, and artificial objects such as a saw, toothbrush, nail, knife, chair. They can compare and categorize by the kinds of lines observed. Students could begin to identify and define the more common types of line such as outline, contour, blind contour, gesture (movement), implied, blocking-in, sketching, calligraphy. Once students are able to identify kinds of line, investigation into how	SUBJECT MEDIA PRODUCT

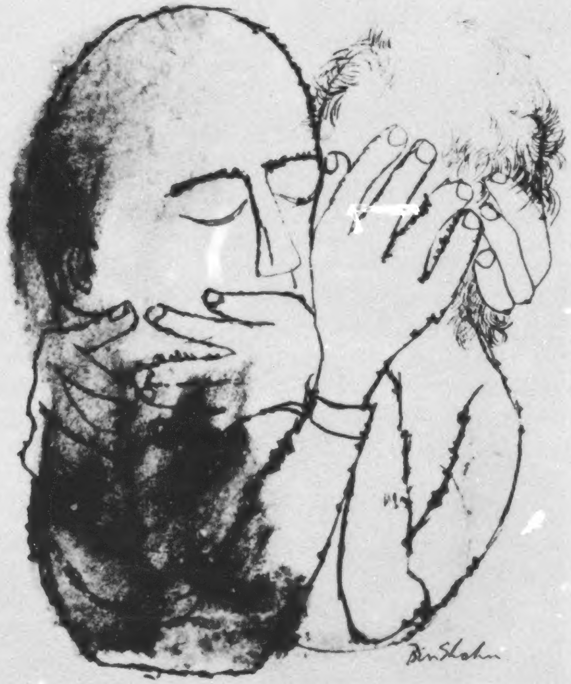
Goals	Objectives	Activities Focusing on Design	Other Features
History of art	D1-a D2-b D3-g D4-d	individuals interpret and use line in art might be pursued. A comparison and discussion of the following slides or reproductions can lead to greater awareness of line in the human and natural environments. **Natural** • Edward Hicks, *Peaceable Kingdom*. • Max Ernst, *The Joy of Living*. • Henri Rousseau, *The Dream*. • James Fuller, *Dappled Things Series #44*. • Phil Dike, *Sea Structure #15*. **Human** • Stuart Davis, *Premiere*. • Vincent van Gogh, *View of An Industrial City*. • Wayne Thiebaud, *Pie Counter*. • Edward Hopper, *Early Sunday Morning*. • Richard Estes, *Drugstore*. As students view slides or reproductions they are asked to observe and discuss the differences and similarities in the characteristics of the line used in the artist's visual image. What kinds of lines were used? Curved or straight, strong or weak, dark or light, blurred or fuzzy? Do the blurred and fuzzy seem farther away while the bold ones seem closer? Does the quality of the line suggest a mood or play on the viewer's emotions? Is the artist's varied use of line important to the work? How or why? The teacher can lead the class to greater awareness through questioning and observation about the use of line, both in viewing art works as well as in conveying meaning more effectively in their own art work. Depending on the ability and interests of the students, they might follow up the above investigations with some activities involving line. Do a small nonobjective drawing using only vertical, horizontal or diagonal lines. How does the direction of the lines change the sense of mood or character? Do three drawings of the same thing using a slow contour line, a fast, sketchy line, bold thick lines. Create a drawing where animals are found in a natural environment with curved flowing lines (leaves, vines, plants). Do a second drawing where the animals are in a human environment such as zoo, city, room or yard. Experiment using different drawing tools, conventional (pencil, pen, felt-tipped pen, crayon, chalk) and unconventional (a finger in sand, a stick dipped in paint, an edge of a piece of cardboard, a fork). Tools may be used to create different kinds of lines. Emphasis should be placed on concepts.	
Aesthetic judgment	E2-c E2-cd		
Production of works of art	C1 C2-abcd C3-abc		



Pavel Tchelitchew (Russian born American, 1898-1957)
Head VII
(pastel on black paper)
The High Museum of Art, Atlanta



Stuart Davis (American, 1894-1964)
Ivy League, 1953
(silkscreen)
The High Museum of Art, Atlanta



Ben Shahn (American, 1898-1969)
Love
(ink on paper)
The High Museum of Art, Atlanta

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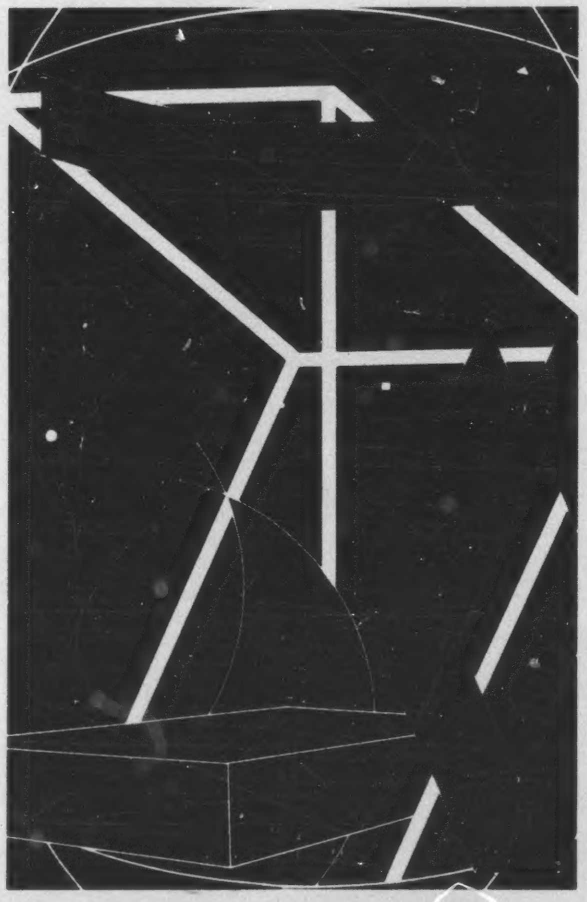
Al Held (American, b.1928)
Flemish IX
(acrylic on canvas)
The High Museum of Art, Atlanta



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Goals	Objectives	Activities Focusing on Design	Other Features
		1. Which tool made the best thin line? thick line? wide line? 2. Which tool made a soft line? scratchy line? hard line? 3. Which tool makes repeated lines? (fork dipped in paint) Students are given choices of drawing media in creating various line drawings. Locate in the room examples of repeated lines such as the grill on the radiator, stripes on a shirt, brick walls, the slats in the blinds. Discuss how patterns are created by repeating lines and shapes. Students can practice different repeating lines, such as curved lines to create a pattern. Students break up the space of a piece of paper by tracing around different shapes. Overlapping should be encouraged. In each shape a different pattern of line will be used. After any of the above activities the work should be displayed and discussed by the students and teacher.	
Perceptual awareness History of art	A1-ab A2-abcdghijkl D1-ac	The sense of *space* is often discussed in such terms as forward, back, around, under, behind, over, into, out from. All of these terms indicate action in space. We can extend these terms to a vocabular describing space in images. Introduce the terms two-dimensional space and three-dimensional space. Ask students to identify two-dimensional space and three-dimensional objects in the room. Describe aspects of two-dimensional objects. Use terms such as flat, positive and negative space, picture plane, illusion and depth (higher and lower on picture plane), overlapping. Talk about three-dimensional space in terms of space around, flowing space, deep and shallow space, congested space, inside space, one-and two-point perspective. How are these kinds of devices employed by the artist to make a particular kind of composition or represent a particular spatial concept? Students might compare, contrast and identify methods the following artists have used to suggest space in their compositions. Reproductions or slides may be studied. • M. C. Esher, *Hand with Reflecting Globe*. • Paul Klee, *Uncomposed Objects in Space*. • Paul Cezanne, *The Turning Road*. • Romare Bearden, *On Such a Night As This*. • Yves Tanguy, *Furniture of Time*. Ask students to describe and analyze how each artist has employed one or more of the spacial devices on a two-dimensional surface.	SUBJECT PRODUCT FUNCTION

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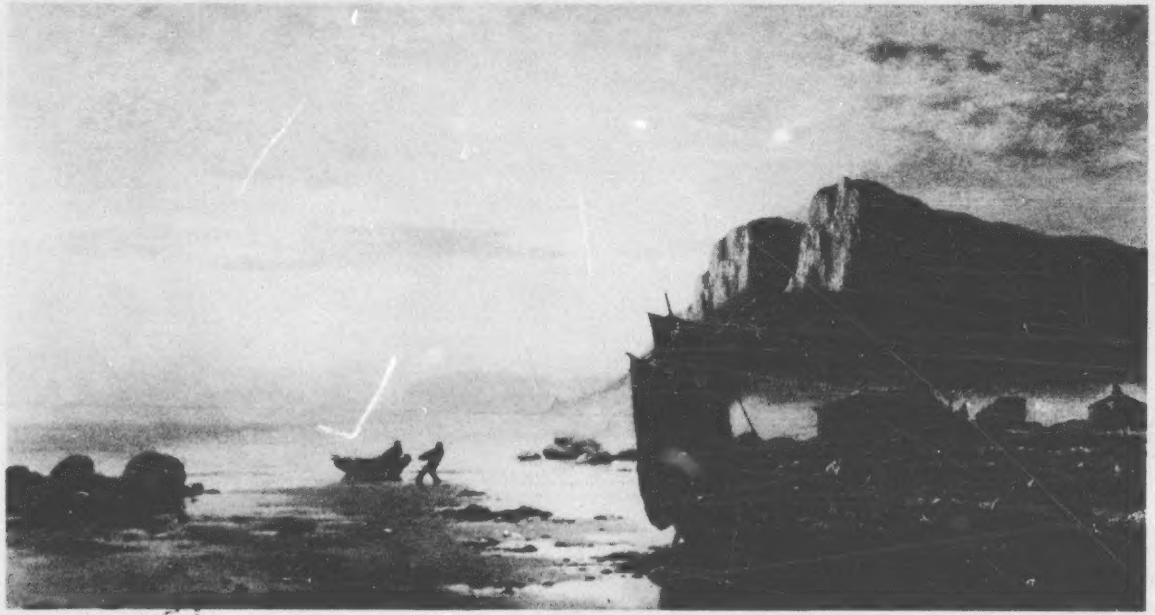
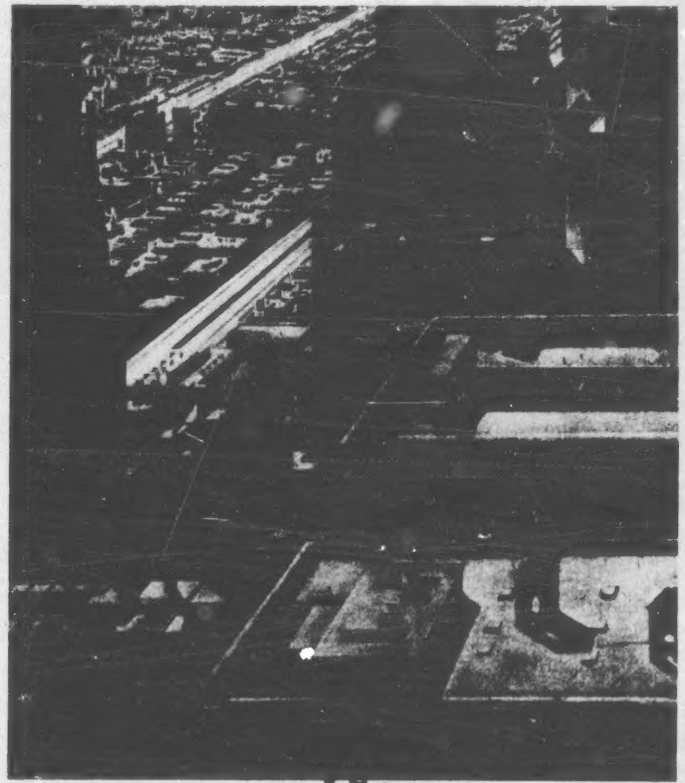
Goals	Objectives	Activities Focusing on Design	Other Features
Perceptual awareness Production of works of art	A1 A2-abcdefghi C1 C2-abcd C3-a C4-a C5-ab	Study the following reproductions, slides, or study sculpture found in the community. • Henry Moore, *King and Queen.* • Max Ernst, *Le Capricorne.* • Marisol, *The Bicycle Race.* • Michelangelo, *The Rebellious Slave.* Teacher and students discuss spacial concepts and how they are similar or different when working in three-dimensional media. When discussion ends students might select three or more approaches to representing *space* in either a two-dimensional or three-dimensional media. When this has been completed, ask the students to translate the same subject, theme, or design into the opposite media. When the student has completed products in a two-dimensional and in a three-dimensional form, display and compare differences, similarities and changes which have occurred in transferring the idea from one technique to the other. Examine two-dimensional art such as *Sunday Afternoon on La Grande Jatte* by Georges Seurat, *The Disquieting Muses* by Giorgio de Chirico, and *The Sleeping Gypsy* by Henri Rousseau to see how the artists placed objects higher on the plane and used overlapping shapes to create the illusion of depth. The term *horizon line* is introduced. Students produce a line drawing of a crowd of people. One-half of the class models while the other half draws the subject. Students modeling are positioned with some in front and some behind.	PRODUCT MEDIA STYLE FUNCTION
Production of works of art	C2-cd C3-h C4-a C5-ab	Using their names or large printed letters, students might draw in various ways: thick and blackened in, just outlined with empty space inside, outlined with fuzzy edges, outlined with rubbed and blurred edges, or textured and patterned. Place them in a row (in appropriate order) and observe the visual sense of advancing or receding space.	PRODUCT MEDIA STYLE FUNCTION
Perceptual awareness	A2-ab	How have these techniques affected the sense of depth?	
Production of works of art	C4-d C5-ab	Students could draw the same object from different eye levels. Students select a simple object such as a cup, a can or a flower pot and draw it on eye level and then below eye level (placed on the floor) and then above eye level (placed on a high shelf).	
Perceptual awareness	A1-ab A2-abc	Students are encouraged to see which parts of the object are visible from different eye levels.	

Goals	Objectives	Activities Focusing on Design	Other Features
		Students create a landscape painting from a different viewpoint. Describe and analyze works of art showing images from different viewpoints, such as over, under, overlapping, higher, lower. Examples may include these. • *Midnight Ride of Paul Revere*, Grant Wood. • *Rooftops of Montmagny*, Maurice Utrillo. • *London Bridge*, Andre Derain. • *Hunters in the Snow*, Pieter Bruegel.	

William Bradford (American, 1830-1892)
Coast of Labrador
(oil on canvas)
The High Museum of Art, Atlanta

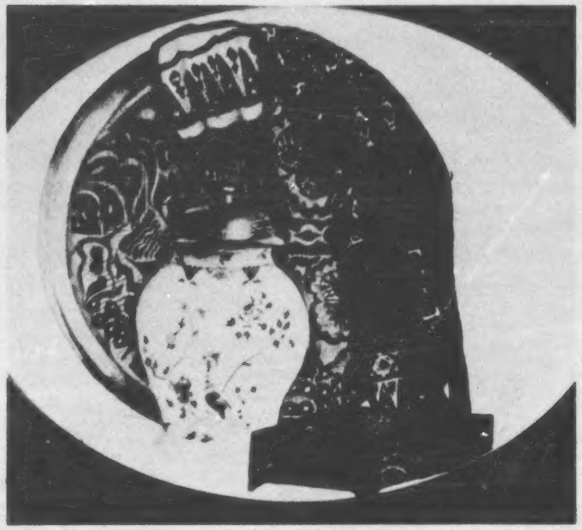


Armin Landeck (American, b.1905)
Manhattan Vista
(drypoint)
The High Museum of Art, Atlanta



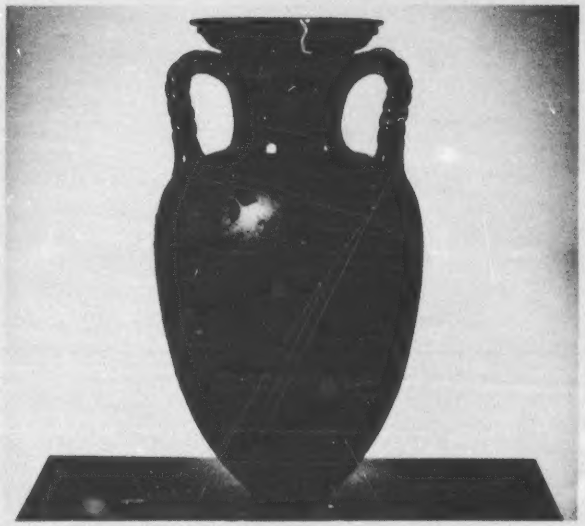
Style

Style **is the combination of distinctive features of artistic expression and execution characterizing an artist, a culture, a school of artists or an era of history (Gothic, Renaissance).**



David Roper
The Ginger Jar
(colored pencil drawing)
Gainesville City Schools, School Art Symposium

"I drew the still life in a realistic style. I wanted to show the decorative aspects of the objects."



Amphora **(Greek, circa 460-450 B.C.)**
(terracotta)
The High Museum of Art
Atlanta

"They (Greeks) mastered the problem of foreshortening, imparted volume to their figures, and introduced spatial relations into their compositions . . . this is especially the case in the Attic pottery of the sixth and fifth centuries."[15]

(Gisela M. A. Ritchter, *A Handbook of Greek Art.*)

Starter List of Art Styles

Regional examples
Egyptian
Greek
Roman
Aztec
Indian
Period examples
Romanesque
Gothic
Renaissance
Baroque
Styles labeled by shared attributes
Cubism
Hard edge
Nonobjective
Surrealist
Super-realism
Labels used to distinguish developments in a single artist's style
Picasso
Blue period
Rose period
Cubist period
Mondrian
Expressionist period
Nonobjective period

Goals	Objectives	Activities Focusing on Style	Other Features
Perceptual awareness Production of works of art Value art History of art Aesthetic judgment	A1-ab A2-adf C2-bcd C5-b B5 D1-abcd D2-abc D4-a E1-ab	Using an art reproduction or slide, the teacher shows *Shame* by Paul Klee. Paul Klee sought a *childlike style* for his paintings. One of the ways he achieved this style was to paint with his left hand. He was right handed, therefore painting with his left hand resulted in a less controlled line which added to the childlike character. Each student selects objects or events from childhood, such as games, toys or parties, and draws a symbolic picture of that object or event with the nondominant hand. Display the drawings. Discuss childlike art and look at other artist's work such as that of Grandma Moses, Karel Appel and Joan Miro. Do work by these artists reflect impulses to communicate ideas effectively, intensely and vividly? Do any of the students have personal biases about childlike art? Does this bias affect their judgment of Klee's paintings?	PRODUCT MEDIA SUBJECT
Perceptual awareness History of art Value art	A1-abcef A2-abdfhjklmn D1-abc D2-abcde D3-djkmn D4-de B4	The students and teacher view and discuss the works of Kathe Kollwitz who lived in Germany during the first half of this century. Some examples may include *The Prisoners, Death Seizing A Woman,* and *War Cycle: The Parents*. The three prints were produced over a period of 26 years, yet they are consistent in mood. What feelings and dispositions are aroused from viewing each work? Is emotional response caused by subject matter or theme? How is Kollwitz's deep concern for humanity reflected in her works? Read about the history of Europe, especially Germany, during the first half of the century Compare Kollwitz's drawings and prints with Werner Bischof's *Hunger in India*, a photograph showing a major problem of humanity. Are the styles similar or different in visual organization? How does design assist in the portrayal of emotions? Discuss how some works appear to have been created largely in response to an artist's strong emotion. Ask the students to write anonymously or discuss openly an *emotional* experience, such as terror, despair, love, joy and hope. How are emotional experiences shown in other art forms such as dance, drama, music and creative writing?	THEME PRODUCT MEDIA DESIGN SUBJECT
History of art Perceptual awareness	D1-abc D2-abcde D3-bf A2-ab	Additive color technique was developed in the late 19th century following discoveries in the field of optics. Artists learned from the scientists that tiny dots of two or more pure colors could be placed side by side and at a distance these colors would mix in the eye to create another color. *Pointillism* is the name of the style that employs the use of additive color. Study small areas of several Pointillistic works such as *A Sunday Afternoon on the*	PRODUCT MEDIA DESIGN

Goals	Objectives	Activities Focusing on Style	Other Features
Value art	B4 B5	*Grande Jatte* by Seurat. Identify all the colors that were used to make up one color such as the green in the grass. Experiment with additive color in a painting. Point out that small areas can be rendered in this technique and other areas painted in another technique.	
History of art Perceptual awareness	D1-abcde D2-abcde D3-befjkn D4-bd A1-f A2-abdegkln	The *Italian Futurists* were excited by the beauty of speed made possible by technology. They added motion to the ideas of cubism. How did these artists treat traditional subject matter, such as animals, human figures and still life objects? The students view three selected reproductions or slides of art works bringing the idea of motion to Cubism. Three examples are these • Marcel Duchamp, *Nude Descending A Staircase*. • Thomas Eakins, *Multiple Exposure Photograph of George Reynolds Pole Vaulting*. • Gino Severini, *Dynamic Hieroglyphic of the Bal Tabarin*. Discuss the color, line and shape repetitions and progressions which stimulate the eye and create rhythm. What developments in technology influenced the Futurists. Compare Duchamp's figure painting with the Cubist painting, *The Clarinet Player*, by Pablo Picasso. How did the art style of Cubism influence the subsequent style of Futurism? What Cubist concepts were expanded? Discuss the media of film and television and their suitability to showing motion. Compare examples of movement created by artists in film, sculpture, painting and still photograph.	PRODUCT DESIGN MEDIA SUBJECT FUNCTION
History of art	D2-be D3-hjkmno D5-bc	Working individually or in small groups, the students select a society and trace through reading the history of its art. A specific art form within a culture may be emphasized, such as the ancient *Nigerian sculptures* of Africa's artistic traditions. Students view sculptures of animals, figures and heads. How are the sculptures similar or different? Discuss the meaning of primitive art. How does the style of the art relate to the culture that produced them? Read articles and books on the Nigerian culture, especially the political and religious aspects. Each student group presents the information of the chosen society through slides, tapes, films and filmstrips, bulletin board displays, posters, guest speakers, reproductions, and original works collected or produced by students. The reports may be shared with other classes invited to the presentations.	FUNCTION DESIGN SUBJECT THEME
History of art	D2-abcde D3-bdeg	The students and teacher choose several buildings in the school area or community with different and distinctive *architectural styles*. The students sketch or photograph the buildings. Using media and human resources, identify the styles, record their history and prepare a visual representation of other buildings past and contemporary which reflect elements of the style. One example may be the Greek Classical style which	PRODUCT MEDIA DESIGN FUNCTION

Goals	Objectives	Activities Focusing on Style	Other Features
		has over the centuries been the type of building most imitated. Students may view reproductions of this style in its original form, the Parthenon (447-432 B.C.), and proceed through the visual and written records observing examples. • The Pantheon, Rome. • The White House, Washington, D.C. What are the characteristics of this style? How are the aesthetic and scientific principles integrated in the Parthenon? Why do you think our Western cultures have always looked back to Classical Greek style for design inspiration? Are the materials used in the buildings similar? Why?	

Ibibio (Nigeria)
Mask
(wood)
The High Museum of Art, Atlanta

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The Capitol, Washington, D.C.

IBO (Federation of Nigeria)
Janus headdress
(wood)
The High Museum of Art, Atlanta

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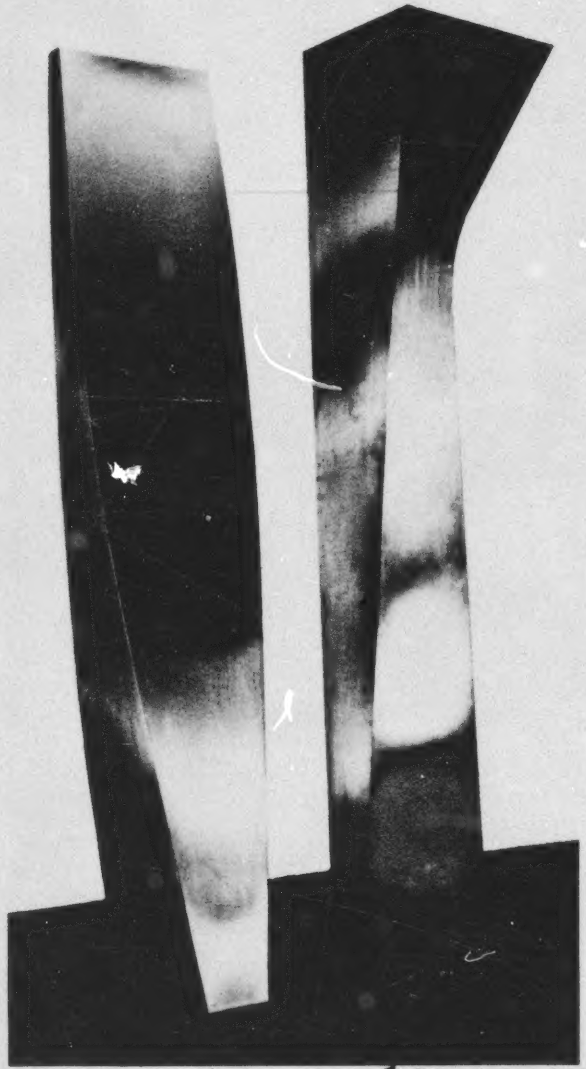
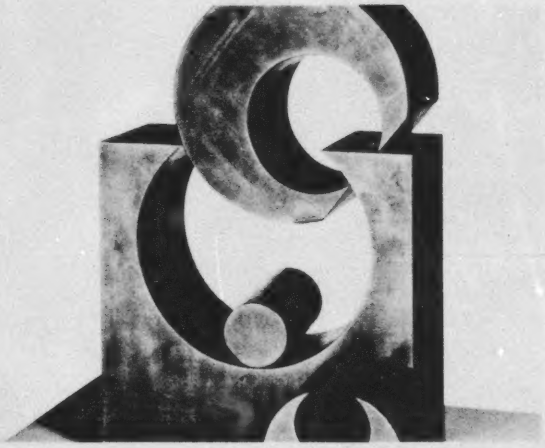
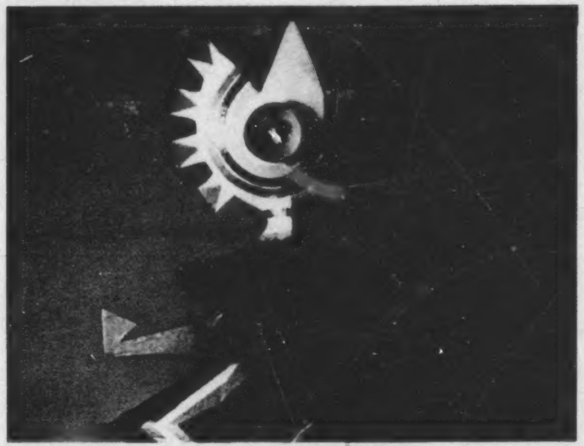
Dorothy Berge (American, b.1923)
***Two-form Sculpture*, 1968**
(steel)
The High Museum of Art, Atlanta



Willi Gutman (Swiss, b.1927)
Atlanta Block
(aluminum)
The High Museum of Art, Atlanta



Carlton Omar Thompson
Arch IV
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta



Notes

1 Laura Chapman, "Curriculum Planning in Art Education." Newsletter, Ohio Art Education Association, Vol. VIII, No. 1 (Winter 1970) p. 6.

2 Arthur Efland, editor, *Planning Art Education in the Middle/Secondary Schools of Ohio.* Columbus, Ohio: Department of Education, 1977.

3 *Crafts in Georgia, touring exhibition catalog, Atlanta: Georgia Council for the Arts, 1980.*

4 *Crafts in Georgia,* op. cit.

5 From *Kings and Queens* by Herbert and Eleanor Farjeon, copyright 1933 by E. P. Dutton, copyright 1961 by Eleanor Farjeon.

6 H. W. Janson and Dora Jane Janson, *The Story of Painting.* New YorK: Harry N. Abrams, 1957, p. 158-159.

7 Matthew Kangas, "Rudy Autio: Massive Narrations." *American Craft,* Vol. 40, No. 5, October-November 1980, p. 12.

8 Edmund B. Feldman, *Varieties of Visual Experience.* New York: Harry N. Abrams, 1972, p. 507.

9 Edmund B. Feldman, op. cit., p. 422.

10 *Crafts in Georgia,* op. cit.

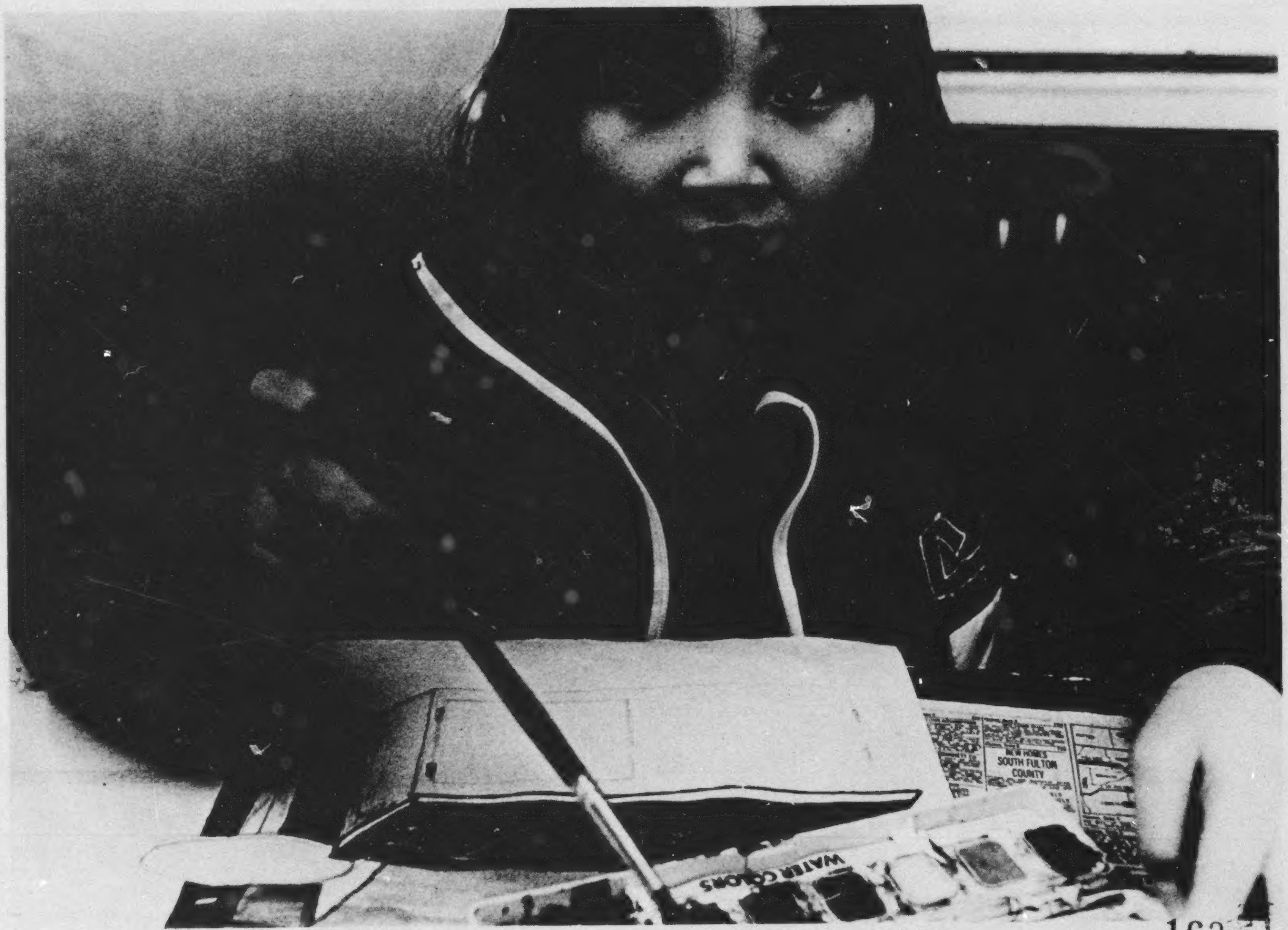
11 John Coyne, "Handcrafts." *Today's Education,* November-December 1976, p. 75.

12 *Crafts in Georgia,* op. cit.

13 Barclay Gordon, "Vigorous Forms and Vibrant Colors Enrich a Sedate Quadrangle at St. Lawrance University." *Architectural Record,* Vol. 168, No. 5, October 1980, p. 70-71.

14 H. H. Arnason, *History of Modern Art.* New York: Harry N. Abrams, 1972, p. 625.

15 Gisela M. A. Richter, *A Handbook of Greek Art.* New York: Phaidon Press, 1959, p. 292.


WATER COLORS
NEW HOMES
SOUTH FULTON
COUNTY

Middle grade students, painting lesson

Chapter III • Developing a Plan for Teaching Art

Early childhood student, paper construction

In order to fulfill the general goals of education as well as the goals of visual arts education, planning by the school system and the community is required, (see Appendices). *Visual Arts Education Guidelines, K-12,* was designed to assist those involved in planning a visual arts curriculum for local school systems, schools or the individual classroom.

A planned program in art should be provided at all educational levels from kindergarten through high school. At each level experiences should be organized with different emphases and different degrees of intensity and complexity to broaden understanding in art.

A teacher planning or revising a visual arts curriculum has numerous options from which to develop new approaches and broaden content. Planning a visual arts program cannot be done quickly. Adequate time must be allowed for study and discussion of changes in visual arts education and for an analysis of the curriculum. The content features and five major goals of art education should be included.

A sample content analysis chart[1] is provided. The content analysis serves as an evaluation of the present courses of study. It provides a perspective useful in the development of a comprehensive art program. To complete a content analysis, the teacher may do the following.

- Recall each student activity in the present curriculum and indicate to which of the five art education goals each may be referenced. If the student is involved in some form of art production, the goal of "Production of Works of Art" may be identified. If the student is involved in art criticism, the goal of "Aesthetic Judgment" needs to be indicated.
- Identify features of content most emphasized. Are the content features of *media* and *design* predominant? Does the activity focus on *style* or *theme?* Chart the entries on the *Content Analysis Chart* in the appropriate box. Entries may be placed in more than one box. Some activities may focus on several content features.
- Study the chart to arrive at conclusions about areas of concentration in the curriculum. Are some goals too lightly concentrated? Some too heavily?

Content Analysis *(Each dot represents one activity)*

	Goals and Objectives of Visual Art Education	Features of Content						
		Subject	Theme	Product	Media	Function	Design	Style
Production of Works of Art	Production of original and imaginative works of art.							
	Fluent expression of ideas.							
	Production of separate works of art with specific criteria;							
	• fulfillment of space and shape demands;							
	• specified subject matter;							
	• expressive character;							
	• creation of new and established symbols;							
	• type of order or variety modification of forms of an object;							
	• particular composition.							
	Production of works of art that contain various visual concepts.							
	Knowledge and application of media, tools, techniques and forming processes.							
Perceptual Awareness	Recognition and description of the subject matter of works of art.							
	Perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).							

	Goals and Objectives of Visual Arts Education	Features of Content						
		Subject	Theme	Product	Media	Function	Design	Style
Valuing of Art	Affective orientation toward art.							
	Participation in activities related to art.							
	Expression of positive attitudes toward art and artists.							
	Demonstration of open-mindedness toward different forms and styles of art.							
	Demonstration of open-mindedness toward artistic experimentation.							
Aesthetic Judgment	Justification of judgments about aesthetic merit.							
	Justification of judgments about aesthetic quality.							
	Knowledge and understanding of criteria for making aesthetic judgments.							
History of Art	Recognition of major figures and works in the history of art and understanding their significance.							
	Recognition of styles of art, understanding the concept of style, and analysis of works of art on the basis of style.							
	Knowledge of history of art activity and understanding the relation of one style or period to other styles or periods.							
	Knowledge of distinguishable factors in a work of art that relate to the personal style of the artists and factors that relate to the stylistic period or the entire age.							
	Recognition of the relationships that existed between art and the other disciplines of the humanities (literature, music, dance and particularly the history of ideas and philosophy) during a given period.							

Early childhood student, chalk drawing

Exemplary Units

Having completed the content analysis, the teacher can now use it in redesigning the art curriculum to improve those areas in greatest need of development. The teacher can review Chapter Two, focusing on the content features and identifying the five goals of art education. A review of the starter lists may motivate new ideas.

For all but the most creative and experienced teacher, sketchy lesson plans can lead to wasted time and unnecessary problems. A master plan for each course and for daily activities is needed. It should go beyond mere technical instruction. The new ideas for content can be organized into a *theme* for a *unit* of study in art. Some criteria for a good unit plan follow.

1. It follows through on major ideas. A concept (concern, key issue, question) is reflected in the objectives section and in descriptions of procedures.
2. The unit plan contains only activities that the teacher has already tried.
3. It includes a list of materials, visual aids, concepts, objectives and procedures, and it provides for review of concepts.
4. It includes daily plans each with only a few major ideas. These concepts, written in complete sentences, are logically approached and clearly illustrated.
5. It includes a range of art concepts including statements about the elements and principles of design, objects in the human and natural environment, art styles, art criticism, art history, art-making, creativity attitudes and practices, and techniques.
6. It contains a series of lessons connected by repetition of concepts from one area (use of one major medium, subject, design idea, art practice idea, visual element, art criticism or art history concept).
7. It makes use of various strategies to allow for individual differences. For example, a single unit would use several of the following: games, discovery, careful observation, empathy (putting themselves in place of an object), films, food, sound, dramatics, costumes, teacher as artist-model, guest artists, guest art collectors, special events and exhibitions, field trips, visually exciting pictures and reproductions, question and answer sessions, brainstorming, self-evaluation, written reports, integration of student work into the community, use of students as teachers and self-instruction learning packages.
8. It contains a series of connected concepts that move from the very basic to the more complex and advanced, and usually from the more structured to the less structured in assignments.

A sample unit is presented for each of the three instructional levels—early childhood (K-4), middle grade (5-8) and secondary (9-12). Each unit exemplifies the theory of art curriculum presented in this guide and embodies the goals of art education. Specific characteristics of the units are as follows.

- Unit title
- Unit overview and theme
- Unit objectives
- Lessons on subthemes
- Lesson objectives
- Activities
- Resources

Early Childhood Unit (K-4) Major Emphases of Instruction Level

The development of art units for young children should take into account the enthusiasm with which they approach art. They are excited about new experiences, especially participatory. Looking at reproductions, pottery, weavings, sculpture and other art works is enjoyable.

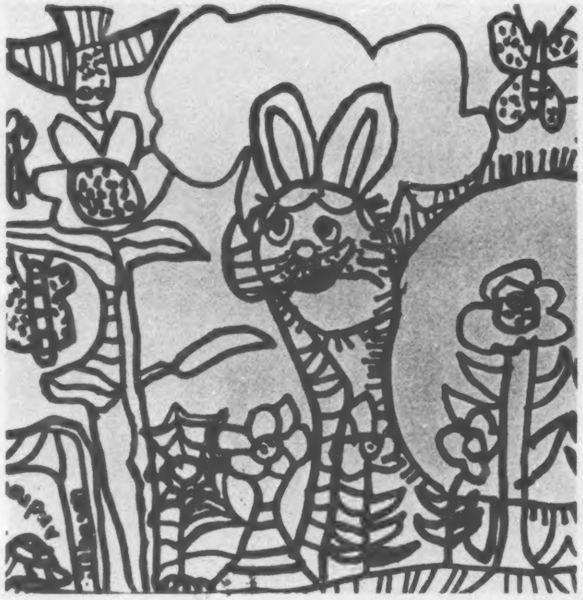
Opportunities to hold, feel, examine and respond to those forms that have interesting visual and tactile qualities develop senses in children that increase their responsiveness and reward their curiosity. In addition, as the range of other senses are stimulated, the child's total sensory and perceptive acuity is enhanced.

In kindergarten and grades one through four children engage in creative drawing and painting, designing, modeling, constructing and printmaking. These activities involve selecting, arranging and decision-making. Expression is apt to be more creative and meaningful when it is emotionally motivated.

When children study art as well as the social sciences, literature, music and other subjects, they should understand that works of art have been produced by people in all cultures throughout history. Formalized study of art history is not recommended; however, it is important for young children to sense that art has a past and a present and has always been an important part of human endeavor.

Although aesthetic judgment receives less emphasis during the primary grades, bases should be established by the end of the fourth grade upon which knowledge of the structure, meaning and relevance of art may be developed in succeeding grades. Children in grades one through four will have many opportunities to share their own artwork, talk about adult art, make choices and defend their preferences.

Early childhood student (grade one)
Rabbit, Birds and Flowers
Frank Wachowiak Collection, Athens



Overview of The Unit
Theme, Animals[2]

This is a sample unit of instruction for the lower elementary grades. The subject of animals is an excellent choice as a focus for a unit of study in art. It is a subject in which children are extremely interested. Their attention can be easily directed to the animal's perceptual expression. Animals also have served as the subject of a great many artists' work. Their work can help children see many different ways to look at and think about animals.

This unit includes five lessons and would take from approximately five to seven 45-minute periods to complete. Four of the lessons are treated in depth. One is broadly treated. While all of the lessons focus on the subject, Animals, the related features of medium, design and product are also dealt with in different lessons.

Objectives of the Unit

To help children

1. find sources of subjects and themes in their personal experiences with objects and events in the natural and human environment;
2. interpret their ideas and feelings by studying different ways of presenting them in visual form;
3. explore various qualities of media to make appropriate selections for expressing ideas;
4. voice descriptions of the qualities they see in works of art;
5. account for their feelings about works of art in terms of the visual qualities they find;
6. understand the different sources that artists draw upon for their ideas;
7. understand that artists interpret their ideas by developing different ways of presenting them in visual form;
8. understand that art critics and historians help people perceive qualities in works of art.

Lesson 1
Looking at Pets for Ideas

Objectives

To help children

1. attend to the shape, color, texture and movement of classroom pets as sources of their ideas and feelings;
2. interpret their ideas and feelings of pets by studying different ways of presenting them in paintings and drawings.

Activities

Ask children to bring from home one or two small animals which can remain at school for a week, such as a guinea pig, chicken or rabbit.

Bring the children together to look at and talk about the animal. Allow them to hold and touch it. Ask questions to focus their attention on the animal's unique qualities, its color, texture, shape and the way it moves. "Is it fat or skinny?" "Is it fluffy or slick?" Ask the children to speculate on the personality of the animal. "Does it seem lazy or nervous?" "Does it seem funny or scary?" "Can you move like the animal? Show us."

Tell the children they will be able to look at the animal to get ideas for drawings and paintings for several days. To begin with, they will all be able to make a drawing of the animal in crayon.

Ask the children to imagine how their drawing is going to look. Ask several to tell how they feel about the animal and how they might show their feelings with certain colors, lines, shapes and textures. "How would you show that you're afraid of the animal, that you like it?" "Are you going to make the animal large or small on your paper?" "Are you going to put anything else in the picture?" "What is it going to be doing?" etc.

After discussion has helped clarify the children's ideas and feelings about the pet, distribute cream manila paper and crayons.

Place the animal where all the children are able to see it. Some will still want to look and touch.

As they work on their drawings, encourage the children to think about and look at how the animal moves, what it feels like, its shape and color. Encourage them to reflect on how they feel about it. Anyone having difficulty should be encouraged to look at and touch the animal carefully.

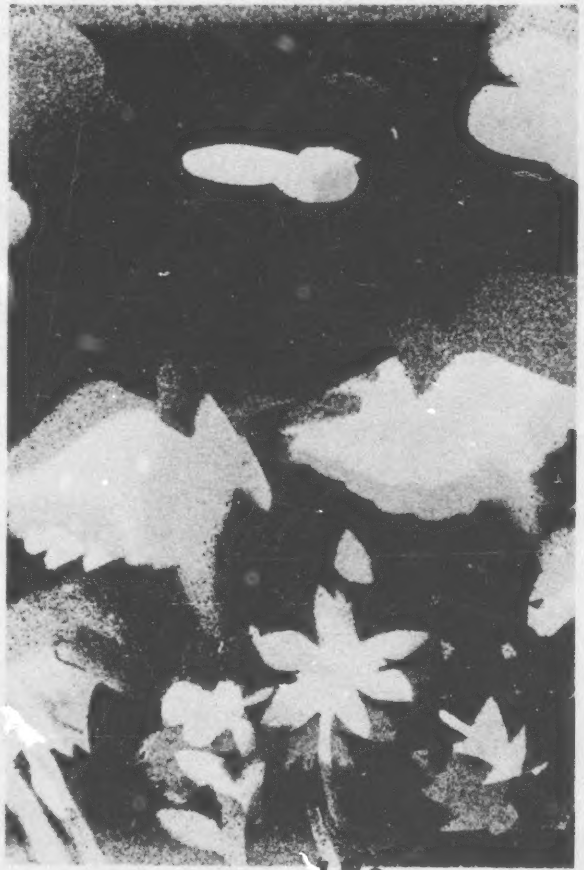
During the next several days, as individuals or small groups complete their assignments in reading or mathematics, they could be encouraged to create additional drawings and tempera paintings of the same animal. Encourage the children to try to improve their abilities to show the ways the pet looks from different viewpoints. Encourage them also to be sensitive to any changes in the pet's personality, and to their changing feelings toward it on different days. "Does he still seem lazy?" "Are you still afraid of him?" Encourage them to show these changes in their work.

To stimulate the children's imaginations about the pet, suggest that they also try imaginary pictures showing it with different kinds of personalities. "Imagine that he is very lovable." "Imagine that he is furious." "How will your colors and shapes be then?"

Prepare an exhibition of the children's work in the room and hallway display case. Invite the other rooms to see it.

Art Materials and Tools

newsprint paper
cream manila drawing paper
colored crayons
tempera paints, varied colors
brushes, bristles and watercolor



Early childhood student (grade three)
Birds, Animals and Clouds
Frank Wachowiak Collection, Athens

Lesson 2
How Artists and Critics See Animals

Objectives

To help children

1. understand that artists interpret their ideas and feelings about animals by exaggerating their shape, color and texture in paintings;
2. describe the qualities of color, texture and shape in paintings of animals;
3. understand that art critics and historians help people perceive qualities in works of art.

Activities

When the children have completed Lesson 1, show them several reproductions of paintings by mature artists who have used pets or animals as subjects. Examples of two that could be selected are *The Black Beast* by Austin and *The Peaceable Kingdom* by Hicks. Explain that these paintings illustrate that artists have expressed different ideas and feelings about animals. One artist presents animals as sociable, friendly and gentle; the other shows animals to be fierce and brutal.

Encourage the children to talk about the different ideas and feelings about animals they see in these two paintings. Ask questions.

- Can anyone tell us what they see in these two paintings?
- Which painting has a feeling of friendliness and which a feeling of wildness?
- What did each artist do with color, texture and shape to make you feel that way?
- What features of the animals did each artist exaggerate?

Show other paintings of animals which emphasize the contrasting ideas and feelings artists have about animals. Marc Chagall's *I and the Village* could be shown to help children see the way love for animals looks. Chagall loved his animal friends so much when he was a child living in a small Russian village that he dreams he married one of them in this painting.

In contrast with this feeling of loving gentleness, Tamayo shows us a different feeling about animals in his painting entitled *Animals*. He makes us feel the savage brutality and violence of which some animals are capable.

Another artist's feelings toward animals is expressed in Morris Graves' *Blind Bird*. Encourage the children to describe their own perceptions of the feelings in these paintings.

Children's awareness of how language helps them to see qualities in works of art can be increased by reading to them short pieces of art criticism. For example, read Margaret Gracza's interpretation of Graves' *Blind Bird*. Ask the children if they agree with her interpretation. "We could say a blind bird might as well not have wings. He has no radar like a bat. He needs eyes to fly. Morris Graves painted him dark. He made him shivering and alone with only black holes for eyes. This is a haunting picture, full of hurt.

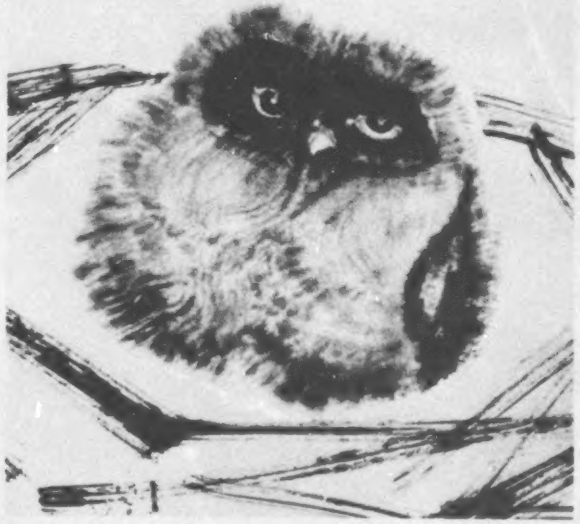
"Even the bird's song fails him. It falls to the ground, white and tangled around his feet. The picture gives an impact—a cry of terror, loneliness, helplessness. There is no way out. A bird of the air must have sight if he is going to fly."* Invite the children to give their own interpretations of these or other paintings of animals.

Visual Materials

Chagall, Marc. *I and the Village*. Museum of Modern Art, New York
Dubuffet, Jean. *The Cow With the Subtile Nose*. Museum of Modern Art, New York
Graves, Morris. *Blind Bird*. Museum of Modern Art, New York.
Hicks, Edward. *The Peaceable Kingdom*. Philadelphia Museum of Art
Tamayo, Rufino. *Animals*. Museum of Modern Art, New York.

Library Materials

*Gracza, Margaret Young. *The Bird in Art*. Lerner Publications, Minneapolis, Minn., 1966, p. 51.



Morris Graves (American, b.1910)
Owl
(drawing)
The High Museum of Art, Atlanta

Lesson 3
Exploring Media to find Ideas About Pets

Objectives
To help children

1. recall the shape, color, texture and movement of their pets as sources of their ideas and feelings;
2. interpret their ideas and feelings about pets by attending to the quality of line, color, texture and shape as they create collages, drawings and paintings;
3. explore various qualities of media to make appropriate selections for expressing ideas.

Activities

Start a discussion of pets by showing photographs of dogs, cats, monkeys, fish, etc. Use this to stimulate the children to recall their own pets. Encourage them to describe how they look, the things they do with their pets and how they feel about them.

- Show a film about pets. Encourage them to look for the characteristic ways animals stand and move, their colors, textures and shapes.
- Invite the children to create collages, tempera paintings, and drawings with crayon and chalk showing their own pets or those seen in the films.
- Encourage each child to explore several of these media to find the ones best suited to showing her or his pet's unique features.
- Encourage them to show their pets involved in some characteristic activity.

Visual Materials

films and film strips of pets
photographs of pets

Art Materials and Tools

cream manila paper
colored construction paper
collage materials such as yarn, cloth and paper scraps, buttons, etc.
colored chalk
paste or glue
scissors
tempera paint, varied colors
brushes, bristle, watercolor

Early childhood student (grade two)
Animals
(oil pastel)
Frank Wachowiak Collection, Athens

Lesson 4
Children as Art Critics

Objectives
To help children

1. describe the qualities of line, color, texture, shape and movement in their own collages, drawings and paintings.
2. account for their feelings about works of art in terms of the visual qualities they find.

Activities

- Display the children's completed drawings and paintings of their pets. Invite them to become art critics by looking at and talking with one another about the qualities they see in the pictures.
- By asking questions, help them to verbalize the feelings they see embodied in their pictures and to point out the different ways they are shown through qualities of texture, line, color, shape and movement. "What feelings do you see in the pictures?" "Which pictures make the pets look fat and slow-moving?" "Which look scary?" "What did the children do to make them look that way?" "What kind of colors?" Etc.
- Lead them to recognize that their pictures, like those created by artists, reveal the uniqueness of each animal and the feelings the children have about them.
- Children practice describing the visual qualities they see in their classmates' work as a way of sharing their perceptions with one another.

Lesson 5
Animals in Three-Dimensional Forms

Objectives

To help children

1. recall the personalities of animals described in books and use them as sources for their ideas and feelings;
2. interpret their ideas and feelings by studying ways to present them in three-dimensional forms;
3. understand that artists interpret their ideas and feelings of animals by developing different ways of presenting them in three-dimensional forms.

Activities

- Discuss with the children the stories of animals which they have been reading. Encourage them to reflect on the animals' personalities (e.g., their shyness, strength, loneliness, etc.).
- Invite each child to select one of these animals and interpret its personality through a three-dimensional form created from found objects (e.g., small boxes, buttons, pipe cleaners, steel wool, etc.). Suggest that they design them as puppets to be used later in their own original plays.
- Prepare a display of three-dimensional animal forms created by adult artists such as masks and sculpture.
- Invite the children to speculate on the animals' personalities.
- Encourage them to point out what the artists did to give the animals their unique personalities.

Art Materials and Tools

found objects
tempera paint
glue
stapler
tape

Visual Materials

Face Mask. New Guinea, Columbus Gallery of Fine Arts, Columbus, Ohio.
Guardian Lion. China. Cleveland Museum of Fine Arts, Cleveland, Ohio.

Early childhood student, animal sculpture

Middle Grades Unit (5-8) Major Emphases of Instructional Level

One of the challenges facing teachers at this level is to reinforce the student's interest in learning. Without overly structuring the art program, it is necessary to respond to the student's changing need for relevant information and skills while nurturing creative and expressive responses.

Throughout the middle grades, students should continue to have experiences that promote visual responsiveness. Abilities to distinguish visual qualities should increase, moving from simple to more complex perceptions.

Throughout the intermediate grades students should improve their abilities in drawing, painting, sculpture, graphics and other forms of expression selected by the teacher and by the student. The sense of satisfaction and control of media should increase, along with expressive quality in the work.

Students at the middle grades level should continue to improve their understanding of historical developments in art, and they should recognize art produced in various cultures.

By the end of the eighth grade students will be able to view art and other things in an aesthetic light.

Overview of the Unit
Theme, Expressing Feelings in Art[3]

This is a sample unit for the middle grade students. It is designed to help students gain confidence in using their feelings as sources for creating their own paintings, drawings, sculpture, masks and environmental designs.

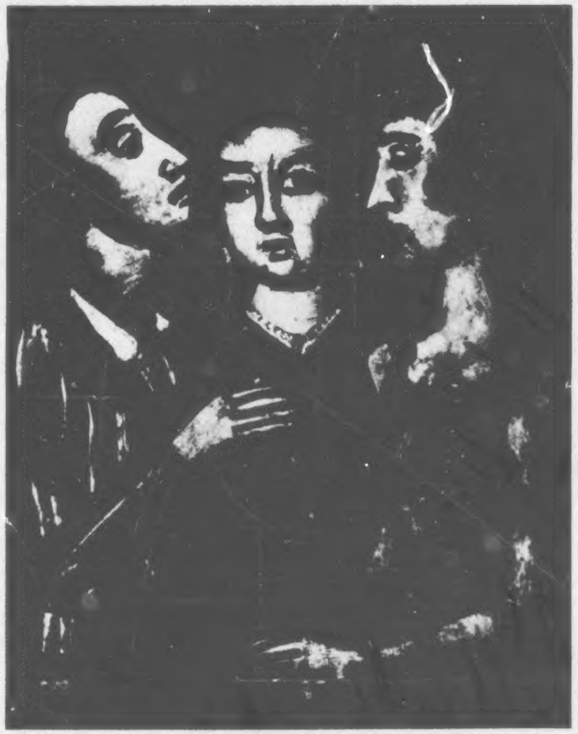
It also deals with the different ways artists express their feelings, some through real subject matter (such as the human form) and others through emphasizing the elements of design such as lines, colors and shapes in nonrepresentational products.

Six lessons make up this unit. It would require approximately ten to twelve 45-minute periods to complete.

Objectives of the Unit
To help students

1. find sources of subject and themes in their personal experiences with objects and events in the natural and human environment;
2. use their inner feelings as sources of subjects and themes;
3. interpret their feelings by studying different ways of presenting them in visual form;
4. develop control of various media to enable them to produce intended effects;
5. voice descriptions of the qualities they see in works of art and the environment;
6. account for their feelings about works of art and the environment in terms of the visual qualities they find;
7. interpret works of art from more than a single point of view;
8. compare and contrast styles of art produced by people in different cultures;
9. understand the different sources that artists draw upon for their ideas;
10. understand that artists interpret their feelings by developing different ways of presenting them in visual form;
11. understand that art critics and historians help people to perceive qualities in works of art;
12. understand that critics try to account for their feelings about works of art in terms of the qualities they have perceived;
13. compare some of the differences in viewpoints held by critics and historians and how these influence their perception of art.

George Rouault (French, 1871-1958)
***Plate 41*, 1925**
From the Misserere series
(Intaglio print, 24/25)
The High Museum of Art, Atlanta



Lesson 1
Seeing and Sketching Faces

Objectives

To help students

1. find sources of subjects and themes in their personal experiences with human faces;
2. use their inner feelings as sources of subjects and themes;
3. interpret their feelings about faces by studying ways of exaggerating expressive features;
4. describe the qualities they see in faces and in their own work.

Activities

Invite the students to guess how people feel on the inside by looking carefully at their facial expressions.

Ask individuals or small groups to express feeling through their faces. Ask the rest of the class to speculate on those inner feelings. Encourage the class to describe the qualities they see in the different features of the face. "She's feeling mad because her eyes get real round and all white." "Her chin gets pointed."

Ask the students to organize themselves into several small groups. Ask the students in each group to take turns as models while the others make sketches of their faces. Ask them to imagine how the model is feeling.

Encourage them to study the model's face carefully, looking for its most expressive features and exaggerating these in the sketch to heighten and intensify the particular feeling they see.

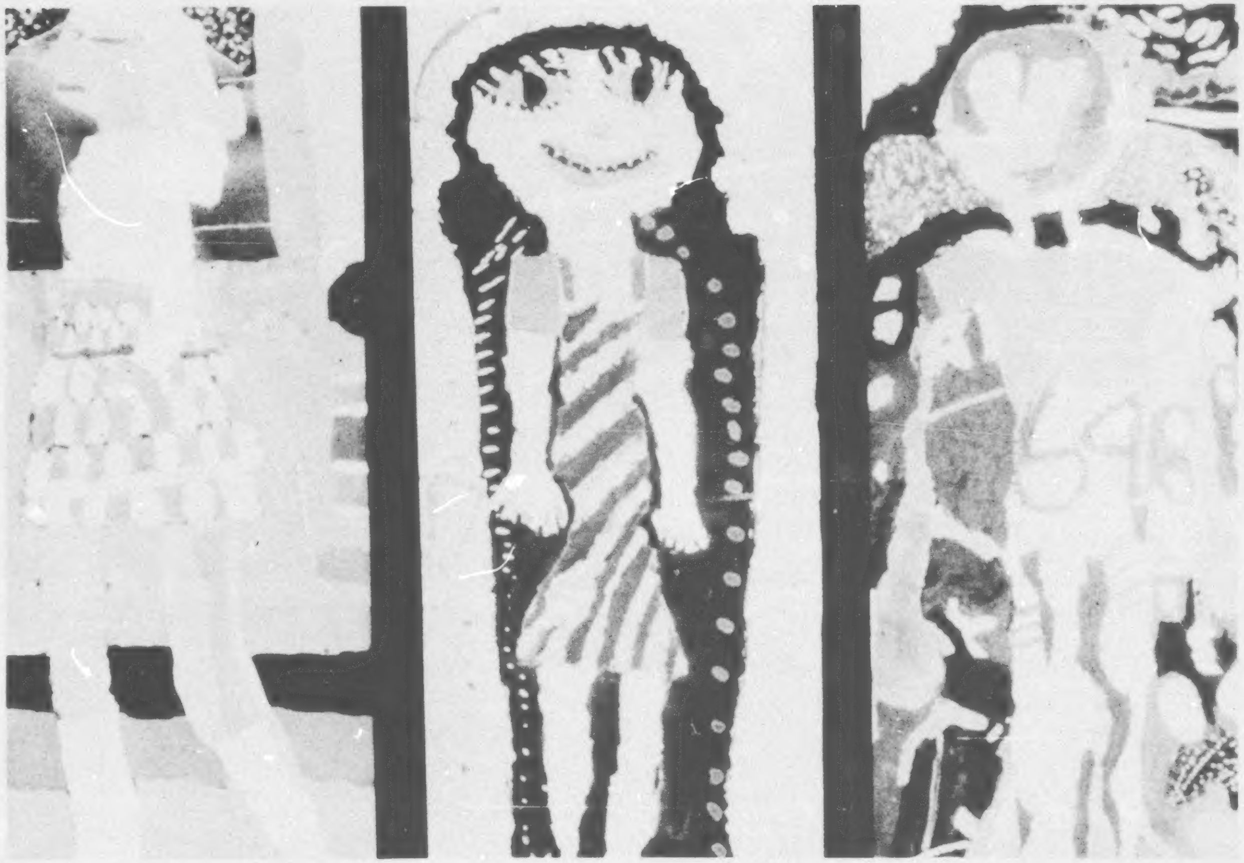
Encourage each student to make several sketches of different classmates' faces, trying to improve the ability to see and interpret expressive qualities.

Display the students' finished sketches. Involve them in a discussion of different qualities of the facial features they see and the ways these have been exaggerated to dramatize the feeling.

Invite the students to use the opaque projector to project their sketches for discussion.

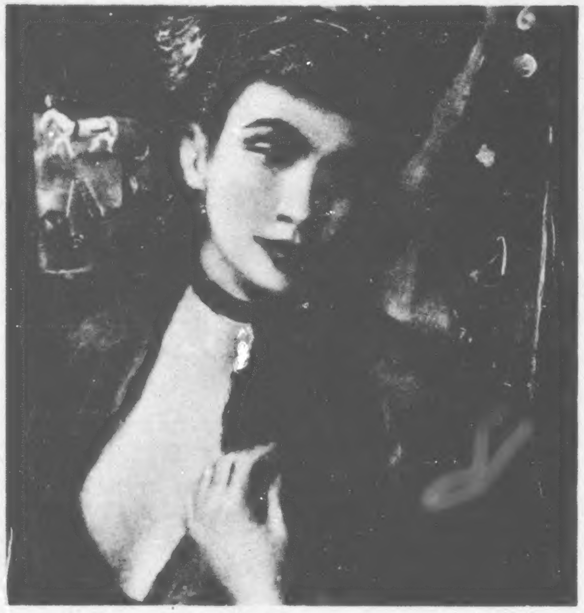
Art Materials

India ink
pens or swab sticks
newsprint paper

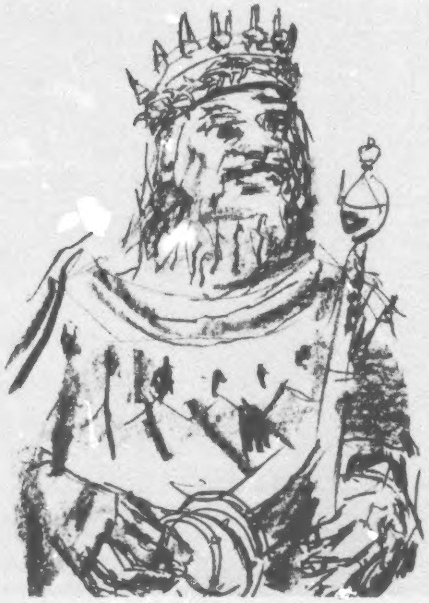


Early childhood student
(tempra painting)
Cobb County Schools

Ben Shute (American, b.1905)
Circus Girl
(oil on canvas)
The High Museum of Art, Atlanta



Oskar Kokoschka (Austrian, b.1886)
Page from *King Lear*, 1963
The High Museum of Art, Atlanta



Edward Steichen
Self Portrait
(photograph)
The High Museum of Art, Atlanta

Lesson 2
The Style of Expressionism

Objectives

To help students

1. understand that artists draw upon their feelings as a source for their ideas;
2. understand that artists interpret their feelings by exaggerating the expressive features of faces in portraits and masks;
3. compare and contrast the style of expressionism produced by people in different cultures.

Activities

Prepare a display of portraits and masks created by artists in different cultures in the styles of realism and expressionism. Without identifying the styles by name, challenge the students to sort the display into two groups according to their stylistic features. Lead them to perceive shape and color distortions as the pervasive features of expressionism.

Ask them to point out the different ways expressionistic artists have exaggerated the shapes and colors of faces to heighten and intensify the feelings and moods of their portraits and masks.

Ask the students to compare and contrast the possible purposes of expressionist artists of different cultures. For example, ask them to speculate on the functions of masks to primitive people and of portraits to twentieth century painters. "Why do you suppose artists exaggerate the shapes and colors in their works?"

Visual Materials

Healing Mask, Tonawanda Reservation, Seneca Indian Arts Project, 1938. Courtesy Rochester Museum of Arts and Sciences, Rochester, N.Y.
Self Portrait With Hat by Karl Schmidt-Rottluff. Oil, 1919. Courtesy Cleveland Museum of Art. Bequest of William R. Valentiner.

Lesson 3
Portraits and Landscapes

Objectives

To help students

1. find sources of subjects and themes in their personal experiences with faces and views of the environment;
2. use their feelings as sources of subjects and themes;
3. interpret their feelings by studying different ways of exaggerating shapes, colors and messes in two-and three-dimensional forms;
4. account for their feelings about works of art in terms of the visual qualities they find;
5. compare some of the differences in points of view about art held by critics and historians and how these views influence their perception of art.

Activities

Invite the students to make two- and three-dimensional portraits in different products such as masks, sculpture, prints, drawings, paintings and stitchery.

Discuss several options for finding ideas. For example, students could use their sketches made in Lesson 1 as the beginnings of ideas for new paintings and drawings. Also, they could choose to work from posed models or think of imaginary faces or famous people. Ask each student to identify the expressive purpose or function of her or his portrait. Will it be a sculpture or drawing to either flatter or satirize the subject? Will its purposes be to communicate a feeling of love or fear or hate, etc.?

Encourage each student to try different media, comparing the effectiveness of each in helping develop ideas and achieve the intended function of the portrait.

Georgia Department of Education photograph

Encourage the students to exaggerate the shape, color and mass of facial features as they explore the way particular feelings might look to them.

As the students complete the portraits, invite them to extend their abilities in expressing their feelings to other subjects such as landscapes.

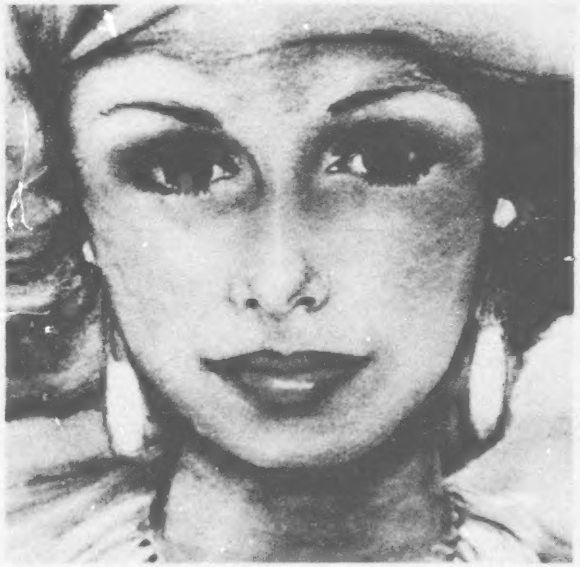
Invite them to find ideas by sketching views in their neighborhood or thinking of imaginary landscapes.

Encourage them to exaggerate and distort shapes and colors to heighten and intensify the feelings they are trying to create through their work.

Ask the students to display their portraits and landscapes.

Invite them to discuss or write about the differences between faces and landscapes as subjects through which to express their feelings.

Student portrait drawing, pastels



Ask them to identify the feelings specific works create and to point out the visual qualities which seem to cause them.

Students can be helped to talk about their own work by comparing the differences in points of view held by art critics and historians.

Ask them to read (or read to them) descriptions of a single work of art by different historians. For example, Meyer Schapiro and Kenneth Clark have described Van Gogh's *Road with Cypresses.* Schapiro directs attention to the painting's organization of visual elements. Clark, on the other hand, directs attention more to the feelings or expressive content of the painting.

Ask the students to discuss what they think the differences are in these two points of view and how they cause the viewer to see different things in the painting.

Meyer Schapiro: *"(For Van Gogh), a real landscape requires an unearthly character. The cypress . . .is a shaggy straining form, a vertical forest formed of two trees indistinguishably merged, a tormented living spire ascending with abrupt shifts from side to side out of the picture, above the sun and moon. The earth is invested with similar writhing shapes, in the yellow field and the cascading stream of the road. . .But so powerful is the contrast of the central vertical cypress and the unstable diagonals of the earth that the picture wavers between these opposite pulls. The artist strains to unite them; moon, sun and evening star lie on a strong diagonal slightly bent like the edge of the road below, and a great cloud inclines to the earth from the star. . . the common tempo of strokes throughout the work, helps to fuse the antagonistic parts. In a world of sharply opposed and crossing objects with pointed forms there is a compelling continuity in the varied paths of the brush strokes — concentric in the sky, parallel, wavy and convergent on the earth, flamelike in the trees."***

Sir Kenneth Clark: *"Throughout all his work there runs a restless, flowing line, curling and uncurling in endless, agitated spirals. . .We are dazzled by the colour and saturation of light which he is able to convey by a hailstorm of dots and dashes. As for particular images, we find in Van Gogh the enormous suns, the gnarled and hollow trees, the pierced and twisted rocks. . .*

*"Expressionist art involves a dangerous tension of the spirit. . .But the frenzied writhings. . .of Van Gogh. . .are in fact painfully similar to the paintings of actual madmen. The assault they make on our feelings is so violent that people who are not normally moved recognize that something unusual is going on. (They) cannot fail to hear the voice of Van Gogh rising to a scream of rapture, pity or despair."***

Library Materials

*Schapiro, Meyer. *Vincent Van Gogh.* Toronto, Thomas Allen Publishers. 1952, p. 22.

**Clark, Sir Kenneth. *Landscape into Art.* Boston, Beacon Press. 1961, p. 109.

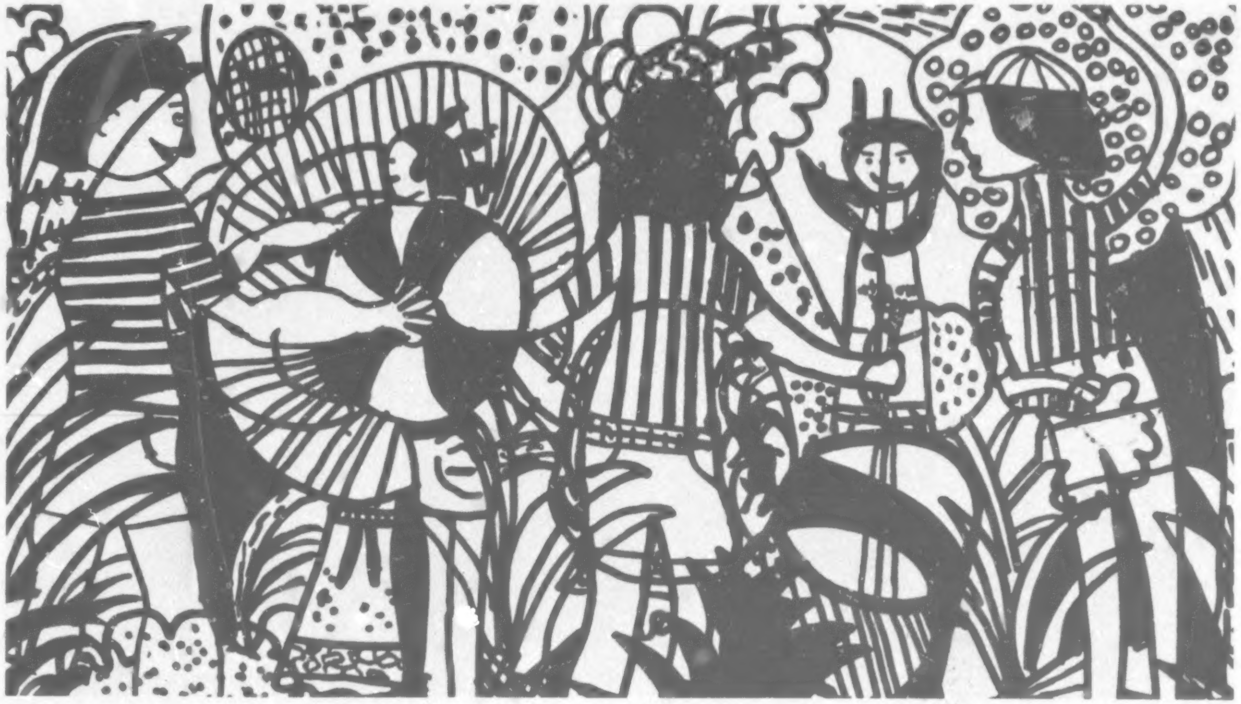
Visual Materials

Van Gogh, Vincent. *Road with Cypresses.* Oil, 1890. Museum of Modern Art, New York.

Art Materials

- for masks and sculpture
  papier-mache
  sawdust and wheat paste mix
  clay and wax
- for painting and drawing
  colored chalk and crayons
  tempera paint and brushes
  manila and newsprint paper
- for stitchery
  burlap
  yarn and needles

Middle grades student (grade five), *Plants and Balls*, Frank Wachowiak Collection, Athens



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1891

Lesson 4
The Human Form

Objectives

To help students

1. find sources of subjects and themes in their personal experiences with the human form;
2. use their feelings as sources of subjects and themes;
3. interpret their feelings of the human form by studying ways to exaggerate its expressive features;
4. develop control of drawing, painting and sculpture media to produce intended effects.
5. account for their feelings about works of art in terms of the visual qualities they find.

Activities

This lesson could be introduced with an activity similar to one used in Lesson 1. The teacher or a student could try to communicate an inner feeling through a body action while the rest of the class tries to guess the feeling expressed.

Help the students to empathize (or feel along) with the actions of the model as a way to "get the message."

Invite the students to sketch the model in many expressive poses. Encourage them to empathize with the feelings of the model as they explore ways to exaggerate forms to dramatize their feelings. Encourage each student to create many sketches.

Make available to the students reproductions of art work by professional artists in which the shapes and colors of the human form have been exaggerated to express feelings. Ask them to form into small groups to design displays of these works. Explain that the purpose of the displays will be to help others in school become aware of the feelings embodied in the works

Encourage the students to group the works according to either similar or contrasting feelings. Reproductions of a photograph of sculpture and two paintings might be included in their display entitled "Artists' Feelings of Power." They are *Seated Man With Owl* by Leonard Baskin, *Stag at Sharkey's* by George Bellows, and *Wrestlers in a Circus* by Ernst Ludwig Kirchner.

Encourage the students to include in their displays brief written descriptions of the works they have selected. Help them clarify their own feelings about each work and identify visual qualities (such as shapes, lines and colors) to account for their feelings. The following is an excerpt from one boy's description of Bellows' *Stage at Sharkey's* which he compares to the feelings he gets from Kirchner's *Wrestlers in a Circus:* "There's a feeling of **power** in both these paintings. It's different in each, though. In *Stage at Sharkey's,* I have the feeling of slick speed, everything moving fast. There's a feeling, too, of loudness. I think the artist gets this feeling by making the boxers skinny and shiny. They are light colored and stand out sharp against the black background. The *Wrestlers in a Circus* shows a different feeling of power. There's a feeling of heaviness. The wrestlers are strong, but they don't move fast. Everything seems slow and quiet. This is because the artist made the wrestlers have really wide shoulders. All the shapes are big, too. The curves are smooth all over."

Invite the students to select their best sketches completed at the beginning of this lesson. Encourage each student to translate these sketches into a medium of his or her choice (e.g., paint, chalk, clay, wire, etc.) Allow several periods of independent study in which each student is able to develop a number of works in one or several media.

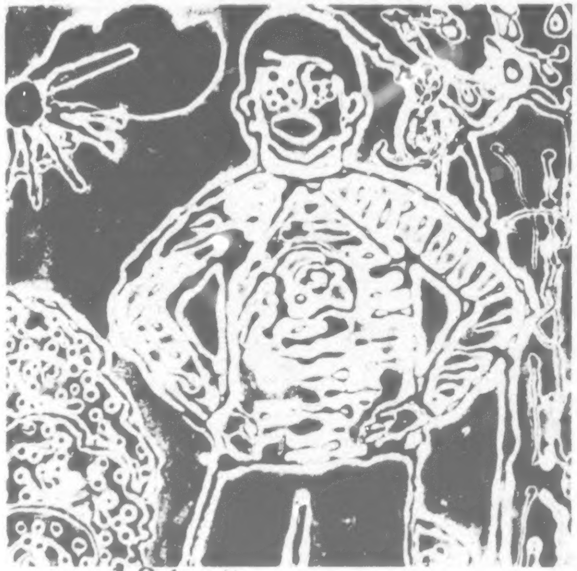
Visual Materials

Baskin, Leonard. *Seated Man with Owl.* Smith College Museum of Art, Northampton, Mass.
Bellows, George. *Stag at Sharkey's.* Cleveland Museum of Art. Cleveland, Ohio.
Kirchner, Ernst Ludwig. *Wrestlers in a Circus.* Cleveland Museum of Art. Cleveland, Ohio.
Munch, Edward. *The Cry.* Lithograph, National Gallery of Art, Washington, D.C.

Art Materials

India ink
pens or swab sticks
tempera paint and brushes
colored chalk
clay
stovepipe wire

Middle grades student, printmaking



Lesson 5
Environmental Design

Objectives

To help students

1. use their inner feelings as sources of subjects and themes;
2. interpret their feelings by organizing colors, spaces and shapes to create moods in environmental designs;
3. understand that artists interpret their feelings by developing different ways of creating moods in environmental designs;
4. account for their feelings about environmental designs in terms of the visual qualities they find.

Activities

Invite the students to create models of environmental designs in small boxes. Rather than having them design a typical room with furniture, ask them to imagine the size of the space to be that of their gymnasium and their task is to create mood spaces through which people will walk.

Discuss with the students ways they can control the qualities of colors, shapes and spaces to cause people moving through their designs to feel specific emotions. Help them find visual answers to questions. "How can I create a feeling of tenseness or boldness or crispness?" "As people walk through my design, what kinds of colors and shapes will make them sense moods such as peacefulness, joyfulness or excitement?" "Should the shapes be sharp and angular or soft and rounded?" "Should the colors be quiet and subtle or harsh and jarring?" "What mood do I want and how can I get it?"

Challenge the students to create the moods and feelings they want without reliance on ordinary devices such as spooky skeletons etc., but primarily through the quality of the colors, shapes and spaces they invent.

Discuss with the students possible materials to use, such as colored construction paper, tissue paper, colored cellophane or gelatins, burlap, yarn and varied found objects (e.g., straws, toothpicks, etc.).

In a subsequent activity invite the students to explore ways to alter the mood of their real classroom environment through creating their own light shows.

Demonstrate ways they can create their own 2-inch by 2-inch slides which, when projected on surfaces in the room, will change the mood and influence the feelings of individuals.

Provide each student with several 2-inch by 2-inch pieces of clear slide plastic (treated acetate) and cardboard slide holders. Encourage them to experiment freely by painting directly on the plastic with colored india ink, magic markers and Burgess ink. Also encourage them to try out the effects of overlapping colors and shapes by sandwiching between two sheets of plastic such materials as colored gelatins, tissue paper, yarn, plastic pellets, etc.

Encourage the students to search for the unique qualities of these materials by processes such as scratching, gluing and even burning the plastic sheets. Encourage each student to create a number of slides.

Ask them to form into small teams to prepare and present their own light shows to the class. Using several projectors simultaneously, they could combine and overlap slides on the walls, floor and ceiling to create specific moods.

Suggest that they try to intensify the feelings of the audience by integrating music and other recorded sounds with the visual images. Also, dances could be spontaneously invented by the students as related parts of the total environmental design.

Visit local commercial buildings and private dwellings. Or show films and photographs of architecture and interiors such as the Gothic cathedral of Chartres, the Cadet Chapter at the Air Force Academy and the TWA Terminal building at Kennedy International Airport.

Discuss with the students the different moods and feelings the architects and designers have created. Ask them to point out the ways colors, spaces and shapes have been designed to create feelings.

Art Materials

boxes
colored construction paper
colored cellophane or gelatins
colored tissue paper
clear treated acetate
slide holders
India ink and Burgess ink
magic markers
yarn and wire
plastic pellets
rubber cement

Visual Materials

Films of photographs of *The Chartres Cathedral*, Chartres, France; *The Air Force Academy Chapel*, Colorado, by Skidmore, Owings and Merrill; *The TWA Terminal Building* at Kennedy International Airport, New York by Eero Saarinen.

Library Materials

Hillyer, V. M. and Huey, E. G. *Young People's Story of Architecture*. Meredith Press, New York, 1966.

Lesson 6
Nonrepresentational Art

Objectives

To help students

1. understand that artists interpret their feelings through nonrepresentational forms;
2. understand that art critics and historians help people to perceive qualities in works of art;
3. interpret their feelings by studying ways of presenting them in nonrepresentational forms;
4. describe the qualities they see in works of art.

Activities

Explain to the students that some artists express their feelings in paintings with no realistic subject matter and that these are referred to as nonrepresentational paintings.

Prepare a display of nonrepresentational paintings. Encourage the students to study the paintings to sense the feelings they see. Ask them to compare paintings which have decidedly different feelings, such as Franz Kline's *New York* and Ellsworth Kelly's *Red Blue*. Help them create simple descriptions of the paintings' qualities like this by a fourth grade child. "One painting has smooth and clean shapes. The other has ragged and rough shapes."

To help students increase their awareness of how the language of art critics can help them see the qualities in a work of art more sensitively, ask them to read (or read to them) the writings of critics. One critic who could be read is Rachael Baker. Her description of Stuart Davis' painting, *Owh! In San Pao* can lead children to see how feelings are created by shapes and colors in a nonrepresentational painting. Direct their attention to her use of "qualitative language" consisting of suggestive analogies and well-chosen adjectives and adverbs.

She says, "The modern American painter Stuart Davis catches the excitement of a moment of jazz in the vivid painting that is called tantalizingly *Owh! In San Pao*.

"This is a painting of startling contrasts. We see contrasts of shape, size, direction, light and dark, and dazzling contrasts of color. Circles are contrasted with rectangles. Shapes point up, down, sideways, in every direction, planes tilt at all angles, interestingly, excitingly.

"Light shapes contrasted with dark shapes, and dark shapes contrasted with light shapes seem to move restlessly, incessantly before our eyes.

"Vivid, intense color contrasts startle us, bright yellow, brilliant blue, intense green, burning orange, hot glaring violent purple.

"Unexpected shapes jolt us, a circle slashed, a rectangle flaring strangely, a bite taken out of a triangle. No matter where we look, the eye has no rest. We feel change and excitement.

"Though this painting pictures no girls in beaded dress, no couples dancing the Charleston, though it portrays no wail of saxophones, no hot heat of drums, still with shapes alone it makes us feel the excitement in some nameless night spot of a thrilling moment of jazz."*

Invite the students to create their own nonrepresentational paintings as ways to express their feelings.

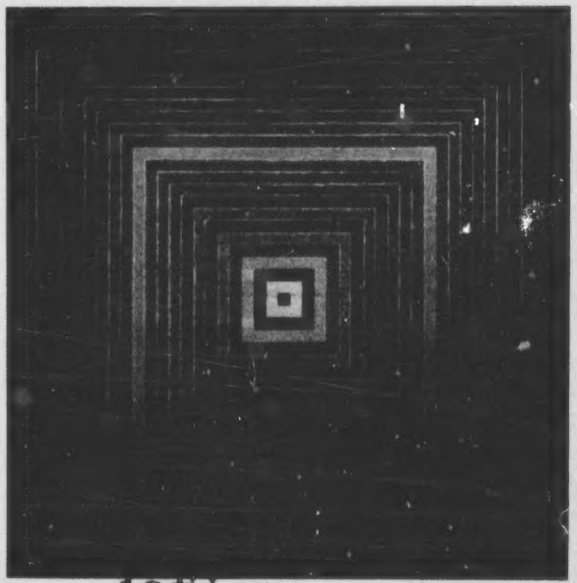
Encourage them to use qualitative language to share with one another the feelings they see in their own work.

Visual Materials

Brooks, James. *Rasalus*. Oil. 1959. Whitney Museum of American Art, New York.
Davis, Stuart. *Owh! In San Pao*. Whitney Museum of American Art, New York.
Kelly, Ellsworth. *Red Blue*. Cleveland Museum of Art, Cleveland, Ohio.
Kline, Franz. *New York*. Albright-Know Art Gallery. Buffalo, N.Y.
Vasarely, Victor. *Composition*. Oil. Columbus Gallery of Fine Arts.

Library Materials

*Baker, Rachael. "Shapes that Say Owh! In San Pao," *Artists Jr.*, Vol. 7, No. 3, Jan., 1966.



Frank Stella (American, b.1936)
Double Grey Scramble
(color silkscreen)
The High Museum of Art, Atlanta

Secondary Art Unit (9-12) Major Emphases Of Instructional Level

At the secondary level instruction is provided in greater depth and concentration than is possible in earlier grades. It is expected that the secondary student will study the structure and nature of art with greater attention because of the opportunities for directed viewing, discussion, creation and evaluation provided at this level. Studio activities continue to encourage learning, as does the development of the concepts and generalizations that provide broad understanding of art.

By the end of the secondary grades students should be able to see with a sense of inner enjoyment and responsiveness. Perception is largely an affective, response skill.

The students should experience deeply the artistic process and know firsthand what it means to immerse themselves in the creation of art.

The secondary student should develop attitudes toward art that will help in learning relevant facts and in studying art with a sense of inquiry and enjoyment. The secondary art program should also develop the analytical competence of students in viewing and discussing works of art.

Overview of the Unit

Theme, Art as Social Commentary

Works of art may evoke a social response from viewers. This response is stimulated by works of art depicting political expression, humanitarian concern, satirical comment or life in general. The viewer may individually witness the work of art, but responds as a member of a family, ethnic group, church organization or the business world. Public and personal expression of social commentary can be presented through art.

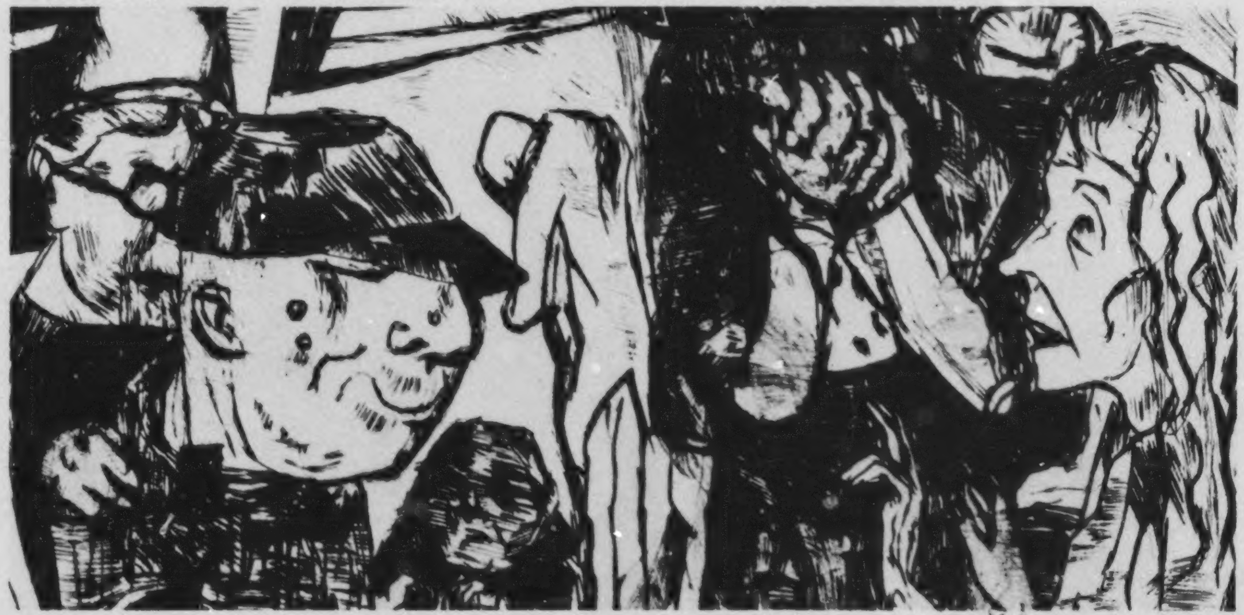
This is a sample unit designed to focus on function. The unit consists of four lessons. Eight to ten 50-minute periods would be required to complete the unit.

Objectives of the Unit

To help students

1. understand the different social issues artists respond to for ideas.
2. identify social concerns as sources of subjects and themes.
3. explain why particular social concerns and issues had to occur before a certain work of art could be produced.
4. understand how artists communicate ideas, concerns and beliefs through visual symbols in their art forms.
5. express their feelings, beliefs and ideas as sources of themes and subjects for works of art.
6. interpret their ideas by creating meaning based on the use of new or established symbols.
7. select accurate statements about the functions of particular works of art.
8. judge a work of art on the basis of how well it functions or fits a context.
9. develop or identify criteria for judging works of art.
10. know and apply media, tools, techniques and forming processes for expressing ideas.

Max Beckmann (German, 1884-1950), *Irrenhaus*, 1918 (etching with drypoint), The High Museum of Art, Atlanta



Lesson 1
Looking At Social Concerns for Ideas

Objectives

To help students

1. find sources of subjects and themes in their identification of social concerns;
2. express their feeling, beliefs and ideas as sources of ideas and themes for works of art;
3. interpret their ideas by creating meaning based on the use of new or established symbols;
4. explore media, tools and techniques for expressing ideas;
5. judge a work of art on the basis of how well it functions or fits a context.

Activities

Ask the students to bring magazines such as *Time* or *U.S. News* and *World Report* and state and local newspapers. Listen to a television news program, especially the cable news service. Examine how messages of social concern are conveyed by visual and auditory messages.

Encourage the students to study the media for social concerns such as changing patterns of leisure and work, urban life, minority groups, the effects of mass culture, supply of natural resources and the impact of technology. Invite the students to list their topics on the chalkboard. Discuss with the class the different types of social concerns and categorize the responses. For example, strip mining may be classified under Land, urban life under Human Culture and Technology. Both are environmental issues reported to the public through mass media.

Invite the students to design a display of the articles, especially the ones with visuals. Discuss the function of the visual in relationship to the narrative. Ask the students to recall their responses to the visual and auditory imagery built into the television news program.

Discuss with the students ways these issues can stimulate their ideas for different art products. Lead them to think about forms for interpreting the selected social issue. For example, urban centers contain a variety of subjects to consider. Among these are panoramic city scapes emphasizing large-scale structures; transportation lanes; people of diverse races, occupations and interests, massive areas of commercial development. The students may use a visual combination of the above subjects to express problems of overpopulation in urban centers.

Discuss with the students the unique qualities of different art media they might use (e.g., clay, paint, film, ink). Encourage individual students to experiment with several media and processes to find the most appropriate for interpreting their ideas.

Ask the students to talk about their completed works. Encourage them to share the reasons for their choices of media and their selections of a social concern. The students identify the values and beliefs their images symbolize and describe the visual qualities which give them impact.

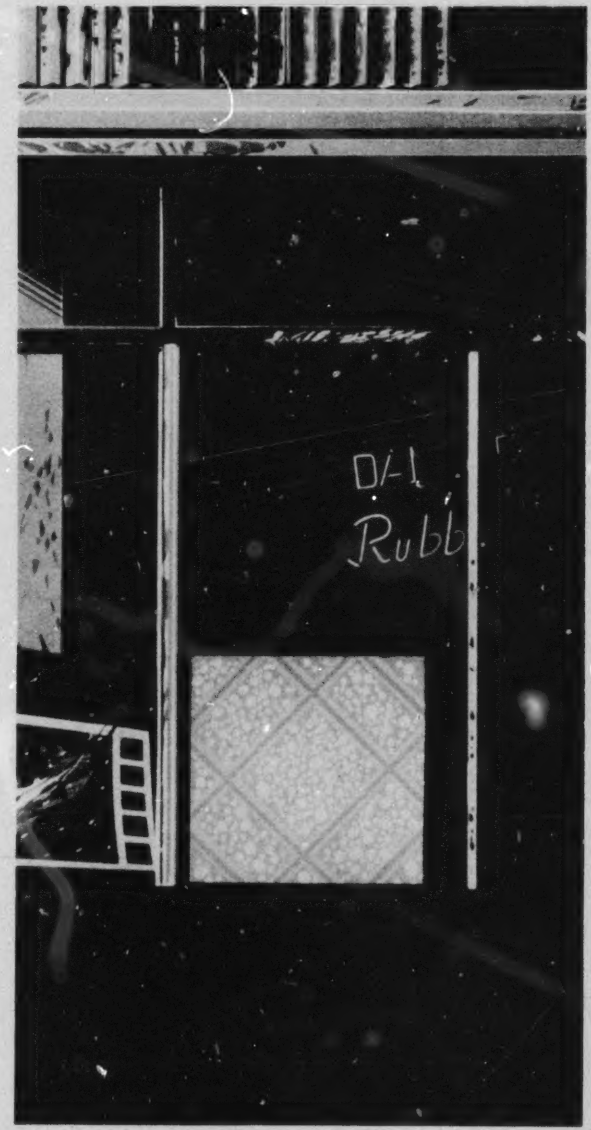
Art Materials

film
photography supplies
video tape
paint
drawing media
printmaking supplies

Library Materials

Periodicals, newspapers, magazines and television.

Richard Estes (American, b.1935)
Linoleum Store or Danbury Tile
From "Urban Landscapes" series
(serigraph)
The High Museum of Art, Atlanta



Lesson 2
Artists Express Social Concerns

Objectives
To help students

1. understand the different social issues artists respond to for ideas;
2. explain why particular social concerns and issues had to occur before a certain work of art could be produced;
3. understand how artists communicate ideas, concerns and beliefs through visual symbols in their art forms.

Activities

View a slide or reproduction of Francisco Goya's *Third of May 1808 in Madrid* (Prado Museum, Madrid). Goya (Spanish, 1746-1828) progressed in his art from spirited scenes of Spanish life to dark portrayals of the time and place in which he lived. The source of his art works were experiences with everyday reality including cruelties, self-deceit, perversity and madness. When Napoleon's invasion of Spain in 1808 resulted in unspeakable brutality and suffering, not liberation, Goya was terribly disillusioned. His images reflect the inhumanity of the times. Ask questions about the painting. Is the artist a witness of his time? What is represented by this work of art? How does structural organization, detail and light patterns convey the meaning of the work?

View a slide or reproduction of *Guernica* by Pablo Picasso. Read an account of the event which inspired Picasso to create what is in many ways the greatest of all social protest pictures. Discuss the structure of the composition and the meaning conveyed through its images and symbolism. Compare the style of the two works, Goya's and Picasso's. Discuss how artists often respond to social events as sources of ideas.

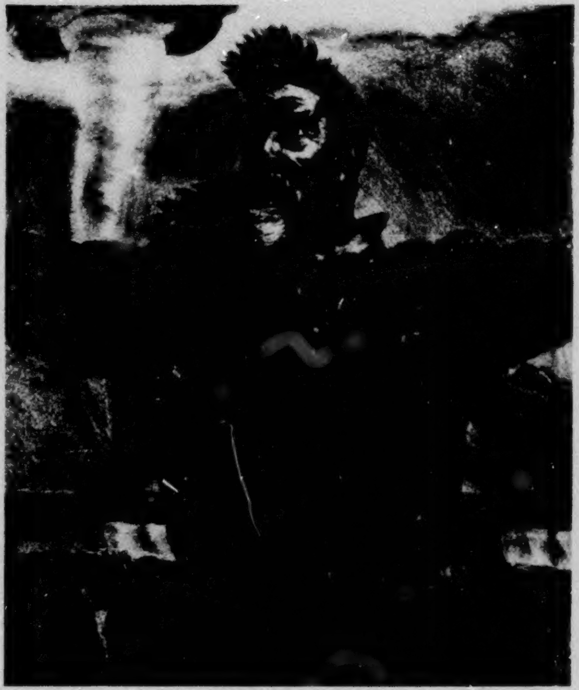
Another social concern is recorded by Isaac Soyer. *Employment Agency* (1937) portrays the anxiety of individuals who are out of work. In the American economy, the thousands of new workers monthly, the continuously changing technology and varied economic policies make the experience of unemployment a reality for millions. Discuss the feelings and mood of the people conveyed through the painting. Point out that artists find ideas by making visual studies of people in various social circumstances.

The rapid advancement of electronic technology has enabled the computer to perform operations in billionths of a second and to provide access to vast stores of knowledge. Edward Kienholz's *The Friendly Grey Computer* presents a direct experience with the computer. How has the artist created a computer, usually the epitome of the impersonal, in a personalized and even rumpled way?

The artist's operating instructions, attached to this work, also personalize it.

> *"Computers sometimes get fatigued and have nervous breakdowns. . .If you know your computer well, you can tell when it's tired and sort of blue and in a funky mood. If such a condition seems imminent, turn rocker switch on for 10 to 20 minutes. Your computer will love it and work all the harder for you. Remember that if you treat your computer well it will treat you well."*

John Steuart Curry (American, 1898-1946)
John Brown
(lithograph)
The High Museum of Art, Atlanta



What characteristics does this work have that are never found in real machines? In what ways does this suggest that our relationship to the work is entirely different from our usual relationship to computers? Read information on the use of computers with graphic display screens. Learn about their impact on communication and personal enrichment from recreation to fine arts. Artists are now experimenting with computers and other forms of technology. Compare traditional art forms with new forms developed through modern technology. Discuss how some artists use the technological advancement of their society for an aesthetic end.[4]

Visual Materials

Goya, Francisco. *Third of May 1808 in Madrid.* Oil. 1814. Prado Museum. Madrid, Spain.
Picasso, Pablo. *Guernica.* 1937. Museum of Modern Art, New York.
Soyer, Isaac. *Employment Agency.* 1937. Whitney Museum of American Art, New York.
Kienholz, Edward. *The Friendly Grey Computer.* 1965. Museum of Modern Art, New York.

Lesson 3
Advertising Design

Objectives

To help students

1. understand how designers communicate ideas and information through advertising designs;
2. develop or identify criteria for judging advertising design;
3. select accurate statements about the functions of advertising design.

Activities

Advertising design organizes forms, images and language to communicate persuasively. It is an example of the social function of art as a communication medium. Advertising designs convey visual messages seen by millions of people. The design may serve a variety of information and communication purposes, such as record album covers, book jackets, package designs and billboards.

Discuss the role of the designer as a specialized professional working with other professionals to produce the final product. The designer must be a problem solver in carrying out the social functions of this art form. Present the following general criteria which confronts the designer.

- Appeal to the attention of a portion of the public
- Identification of a particular group and knowledge of its interests and motivation
- Presentation of a new idea or product with quick viewing limitation
- Content and quantity of verbal material

Work with the students to collect and create displays of professional works of art which demonstrate the varieties of advertising design. Ask the students to organize their displays according to categories such as package design, magazines, flyers and newspapers. Television commercials may also be included.

Discuss the various functions of the advertising designs in the display. Ask the students to explain how the design and symbols seem to convey a visual and verbal message. Discuss the designs based on the criteria stated previously. Ask the students to identify the portion of the public to which the advertising design is directed.

Ask students, teachers and additional school personnel to respond to four or five examples. Ask what each advertisement or package design conveys to them. Keep a record of the responses by charting individual remarks. Summarize the results to determine how people react to the designs. Do the responses or interpretations depend on age, sex and occupation? Do the majority of people receive the same messages from the examples? Different experiences lead to different perceptions of meaning. Visual images and symbols may lead to similar interpretations. Ask the students to summarize their discoveries about the function of advertising design and how the public interprets its visual messages.

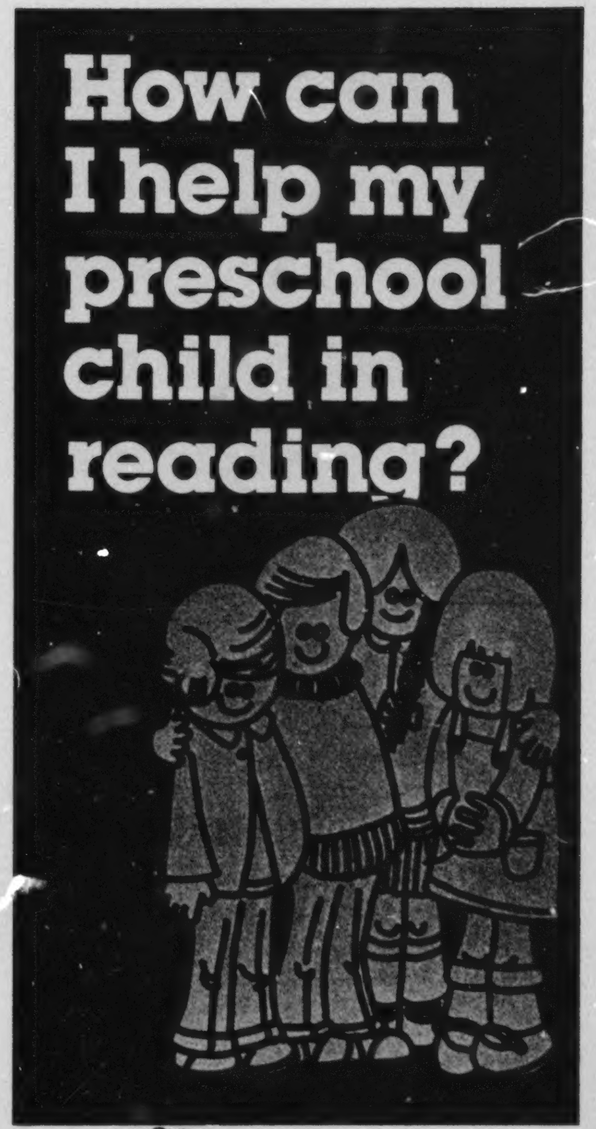
Visual References

Examples of advertising designs

References

Edmund B. Feldman, *Varieties of Visual Experience*. Harry N. Abrams, New York, 1972, p.76-93.

Georgia Department of Education brochure



How can I help my preschool child in reading?

In this chapter four major components have been identified for assisting the art teacher in the development of a curriculum plan: units, subthemes, activities and resources. These are itemized below with procedures for involving teachers in the planning process.

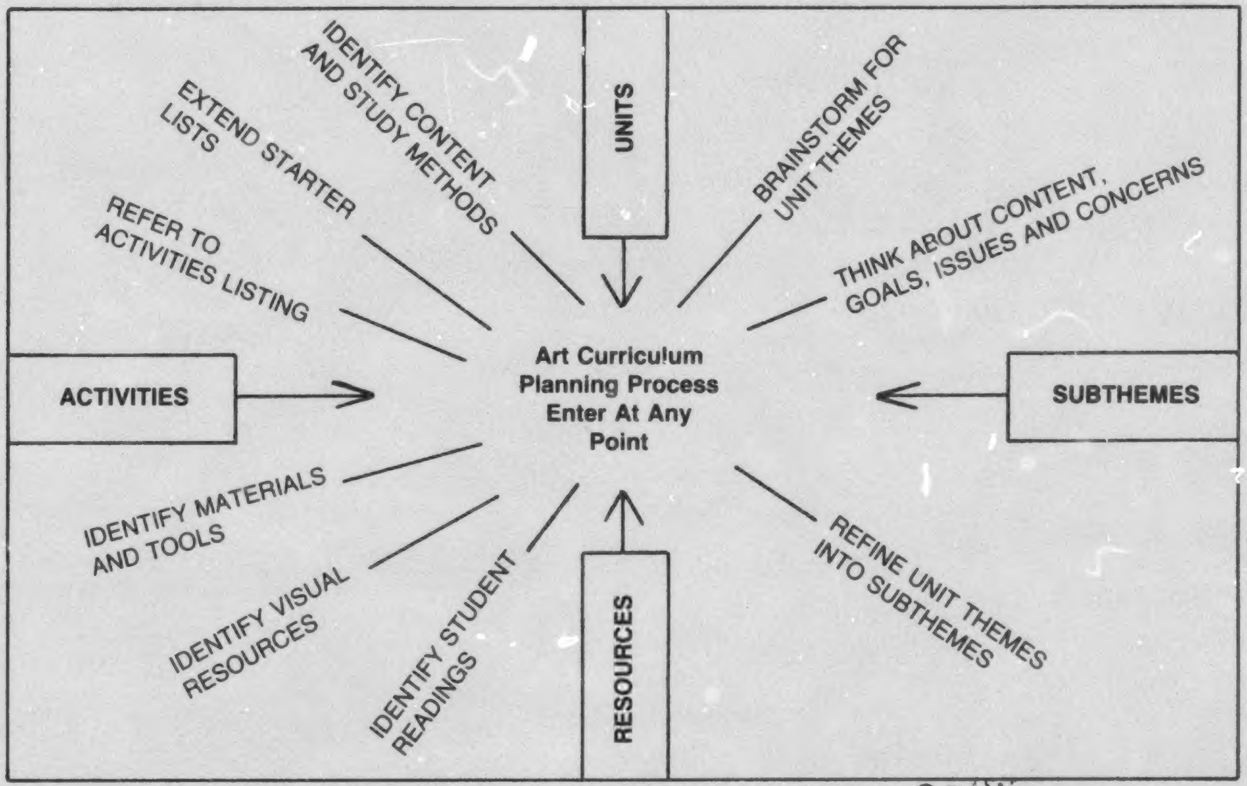
For the purposes of this guide, the identification of unit themes was the entry point with the identification of resources concluding the curriculum components. There is not a best procedure. The order could be reversed and one of the other components could become the point of entry into the process.

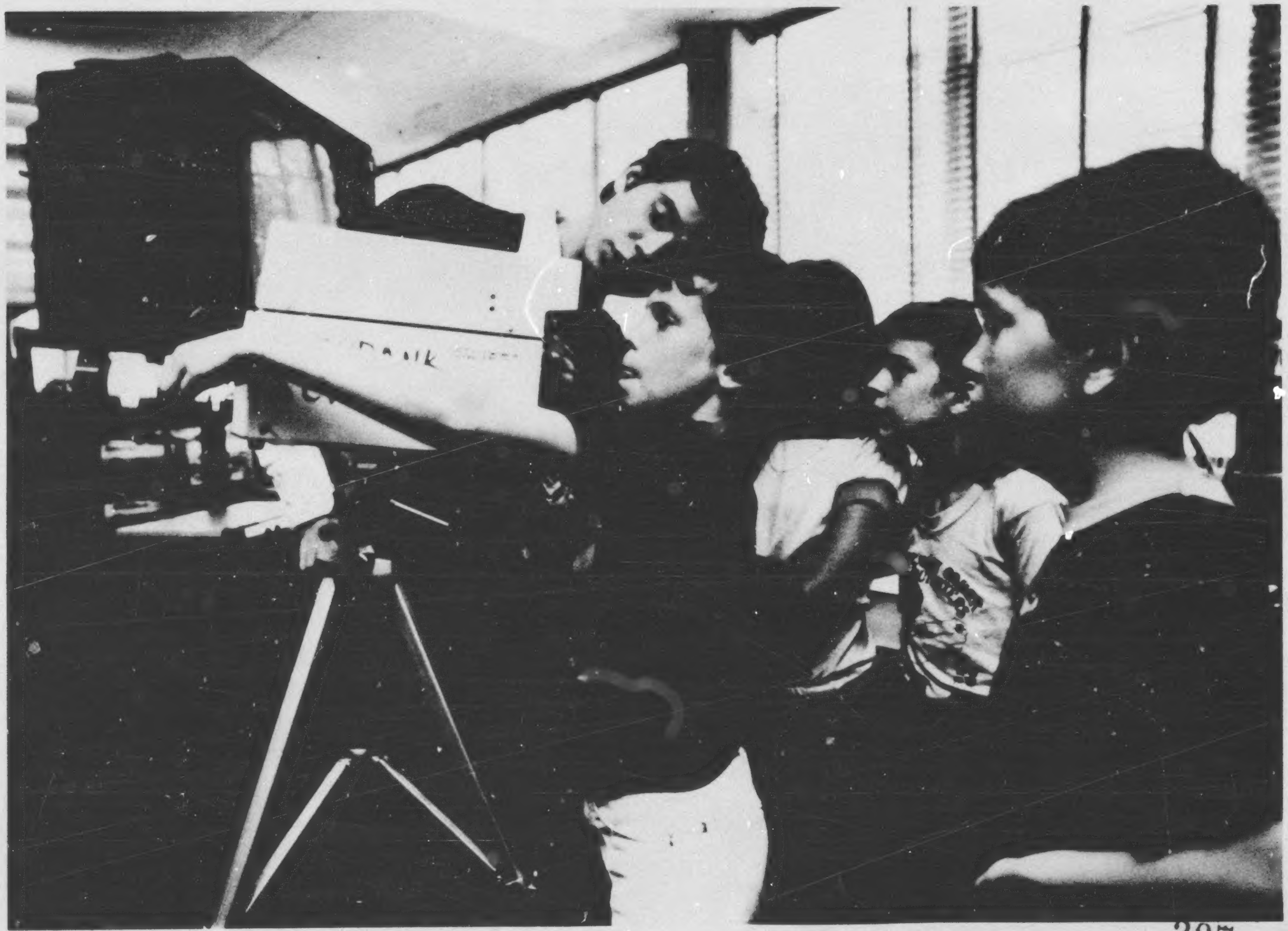
Notes

1. Arthur Efland, op. cit., p. 116-117.
2. Arthur Efland, editor, *Guidelines for Planning Art Instruction in the Elementary Schools of Ohio.* Ohio Department of Education, Columbus, Ohio, 1970, p. 58-66.
3. Arthur Efland, op. cit., p. 67-81.
4. Sara Jenkins, *Images of Change/Art, Science and Technology,* St. Louis, Mo.: Milliken Publishing Company, 1974.
5. Arthur Efland, op. cit., p. 128-129.

Points of Entry into Planning[5]

Art Curriculum Components	**Teacher's Planning Activities**
Units	Brainstorm for themes. *Think about goals, content, issues and concerns*
Subthemes	Refine themes into subthemes.
Activities	Identify content and study methods.
Resources	Identify materials, tools, visual resources, and student readings. *Review the selected readings about art for students.*


UNITS
IDENTIFY CONTENT AND STUDY METHODS
EXTEND STARTER LISTS
BRAINSTORM FOR UNIT THEMES
REFER TO ACTIVITIES LISTING
THINK ABOUT CONTENT, GOALS, ISSUES AND CONCERNS
ACTIVITIES
Art Curriculum Planning Process Enter At Any Point
SUBTHEMES
IDENTIFY MATERIALS AND TOOLS
IDENTIFY VISUAL RESOURCES
IDENTIFY STUDENT READINGS
RESOURCES
REFINE UNIT THEMES INTO SUBTHEMES



Georgia Department of
Education photograph

Chapter IV • Resources

In studio, art history and criticism activities, access to good print and visual materials is a primary concern. If students are to become visually literate, diverse sources of images should be available for classroom use.

Communication technology offers many choices in dealing with visual images and information. Full use of instructional media makes it possible to provide alternative patterns and relationships in the visual art program that assure a more comprehensive approach to its design. Visual arts curriculum design and media utilization are inextricably interwoven. The report, *Coming to Our Senses*, David Rockefeller Jr., chairperson, states that technology has created new and flexible media for artistic expression.

> *"Where they do not already do so, educators should recognize as art forms radio, video, film, and still photography, each of which has a technology and vocabulary that must be understood before its artistic and educational potential can be realized. At all levels of American education these media should be an integral part of arts programming both as resource and subject matter."* [1]

To the art student, visual and verbal media help to identify the problem and supply information and methods to solve it. Purposeful integration of the art curriculum and media is ongoing and open-ended, with students, art teachers, media specialists and curriculum consultants jointly selecting and designing instructional resources.

Educational media programs in Georgia public schools focus not only on the provision of instructional resources to support the curriculum, but also on the effective use of those resources in teaching strategies and learning activities. A combination of resources is necessary for effective support of instructional programs. Examples of such resources include print and nonprint materials, equipment essential for their use or production, and programs, services and additional resources available through state, community and other educational agencies.

Innovative media committees are seeking to facilitate access to information and services in the production of locally designed learning materials. They can ensure effective use of materials to foster growth of listening, viewing, reading and inquiry skills. Georgia Board of Education Instructional Media and Equipment policy requires that media committees be involved in selecting materials and establishing procedures for effective use. Visual arts content area representatives should contact their media specialist to become involved in this planning process.

Visual Arts Teachers and Media Specialists: Partners in Planning Instruction

The primary responsibility for visual arts instruction rests with the art teachers. Planning for instruction, however, involves other professionals. The media specialist can be of value in providing information needed for planning visual arts instructional strategies, in giving information about current resources, and in advising on the suitability of a given resource. If the resource is not available, the media specialist may know techniques of production or adaptation to meet specific visual arts instructional needs.

For example, a learning goal might be to create an awareness in students of the expressive qualities of form and line. Then a specific objective might be, "look at line drawings of figures to determine what form and line communicate together." It is important that before this objective is accepted the visual arts teacher should know about available resources and facilities. If the collections of materials showing line drawings of figures is limited or nonexistent, the art teacher, with assistance from the media specialist, can plan to secure reproductions for the class activity. The dry mount press and rotary laminator are usually found in a school or district media center and each can be used to mount magazine photographs, post card reproductions or other visual images. Cooperation in planning between the teacher and the specialist reinforces instructional strategies and use of resources.

Instructional Resources to Support the Visual Arts Programs

Information about available resources should be centrally located to ensure that teachers and students have access and to prevent unnecessary duplication. This refers to all resources supporting the visual arts program. In some systems an additional resource service, designed to augment the building media program, is provided at system level for all schools. A community resources file, developed about local people, places, activities and unique resources, will enhance the visual arts programs.

Many professionally prepared and commercially published reviewing sources, available in school and system media collections and in libraries, are listed.

> *"Selected Sources of Information on Educational Media," available from Division of Instructional Media, Georgia Department of Education, Twin Towers East, Atlanta, Ga. 30334.*
>
> *"Aids to Media Selection for Students and Teachers," available from U.S. Department of Education, Bureau of Elementary and Secondary Education, Office of Libraries and Learning Resources, Washington, D.C.*

Reviews and bibliographies of recommended visual arts resources and descriptions of innovative programs are published regularly in journals and periodicals. The following are recommended.

Art Teacher, National Art Education Association, 1916 Association Dr., Reston, Va. 22091

Art Education, National Art Education Association, 1916 Association Dr., Reston, Va. 22091.

Studies In Art Education, National Art Education Association, 1916 Association Dr., Reston, Va. 22091.

The Georgia Department of Education provides resources and services to teachers and students through media centers.

Instructional Media Division, Georgia Department of Education, Twin Towers East, Atlanta 30334.

Georgia Tapes for Teaching: Catalog of Classroom Teaching Tapes for Georgia Schools (and supplements). Arranged by subjects, this catalog lists the titles of audio tapes which on request will be duplicated. Recommended listening audiences are indicated. A one-time school registration is required. The requesting media center must provide the blank reel-to-reel or cassette tape; return postage is provided by the Georgia Department of Education.

Catalog of Classroom Teaching Films for Georgia Schools (and supplements). The 16mm films listed and annotated are arranged by titles but indexed by subjects. Recommended viewing audiences are indicated. Registration (annual beginning in September or semi-annual beginning in January) requires a minimal fee. Each registration provides a specified weekly film quota, but multiple registrations are accepted. Many films are broadcast over the Georgia Educational Television Network and some may be duplicated on videotapes for later use. Information about this service and the broadcast schedule is provided annually to the System Media Contact Person.

Instructional Television Schedule. Copies of the Schedule with series descriptions and broadcast times are available on request from your System Media Contact Person who also coordinates orders for needed teacher manuals. Although recommended viewing audiences are indicated, the Schedule and manuals should be examined for potential use of a program or series to introduce, develop or reinforce visual arts concepts. *Images and Things* is the regularly scheduled art series available for Georgia schools.

Educational Resources Information Center (ERIC), Georgia Department of Education, Twin Towers East, Atlanta 30334.

Research service is provided to Georgia public school administrators and their central office staff. Computer and manual searches of Educational Resources Information Center (ERIC) data base, which includes over 325,000 references to education documents related to exemplary projects and model teaching strategies, can be requested by the media staff through the System Media Contact Person.

Readers Services, Public Library Services, Georgia Department of Education, Atlanta 30334.

Books, pamphlets and periodicals about the teaching of visual arts and the various fields of visual arts are available for workshops and in-service activities as well as individual use.

"Selected List of Books for Teachers" (and supplements) and "Periodicals List" (and supplements) identifying titles in the Public Library Services collection can be obtained by the school media specialist on request. Georgia Library Information Network (GLIN), another reference and bibliographic service, provides access to publications in the collections of approximately 150 participating public, special and academic libraries. Requests for these services and resources should be made through the local public libraries by the school media staff.

Categories of Resources

Decisions concerning materials, format and quantities are made on the basis of the visual arts program and the needs identified by the teachers and students. The collection of visual arts media in each school is planned to include breadth and depth of content and represents varied types of materials, points of view and forms of expression. The selection of visual arts media accommodates diverse learning skills and styles of users at varying maturity and ability levels.

In a media collection numerous categories are specified to denote the range of visual and verbal media available. For the purposes of the *Visual Art Guidelines, K-12,* each category and its subdivisions is listed with specific examples of visual arts media. The purpose is to illustrate the different categories within the total collection and within each subdivision and to assist and inform the teacher by presenting "starter" lists of sources available for the acquisition of media.

Print Materials

Books

Following is a selected bibliography of books related to visual arts education. The list is by no means complete. It is intended to stimulate teacher and student investigation of the range and type of publication in this category.

Anderson, Yvonne.
Teaching Film Animation to Children.
New York: Van Nostrand
Reinhold, 1970.
(Ages 6-18, film animation.)

Ashurst, Elizabeth.
Collage. London:
Marshall Cavendish Publications, 1976.
(Collage techniques for middle grade and high school.)

Bland, Jane Cooper.
Art of the Young Child. New York:
Simon & Schuster, 1957.
(Art for children ages 3-5.)

Boughner, Howard.
Posters. New York:
Pitman Publishing, 1962.
(Small paper back that outlines rules for poster-making. Can be used directly by middle and secondary students in planning posters.)

Bourdon, David.
Calder, Mobilist, Ringmaster, Innovator. New York:
MacMillan 1980
(Story of Calder's life; 90 photographs of mobiles and stabiles; written for young readers.)

Bruandet, Pierre.
Photograms. New York:
Watson-Guptill 1973.
(K-12, making pictures without a camera.)

Chaet, Bernard.
The Art of Drawing. New York:
Holt, Rinehard & Winston, 1970.
(Introduction to drawing, secondary students.)

Chapman, Laura.
Approaches to Art in Education. New York:
Harcourt, Brace, Jovanovich, 1978.
(Preschool through grade nine, emphasis on personal expression, art heritage and art in society; drawing, painting, graphics, photography, television, film, sculpture, crafts, architecture and environmental design, and ceremonial arts.)

Children Are Centers for Understanding Media. Association for Childhood Education International, 3615 Wisconsin Ave., NW Washington, D.C. 20016, copyright 1973.
(K-12; photography, television, film making.)

Churchill, Angiola.
Art for Preadolescents. New York:
McGraw-Hill, 1970.
(Ages 10-13; Nature of the learner, two-dimensional expression, three-dimensional construction, assemblages, theater, film making.)

Cohen, Elaine Pair and Gainer, Ruth Straus.
Art, Another Language for Learning. New York:
Citation Press, 1976.
(Elementary program. Clear suggestions for setting up the program.)

Colter, Lynn R. J.A.M.
*Junior Art Museum.*Cincinnati, Ohio:
J.A.M. Printing Co., 1977.
(Elementary school students; takes each culture and gives suggested art activities related to that culture.)

Cooke, Robert.
Designing with Light On Paper and Film. Worcester, Mass.:
Davis Publications, 1969.
(Photograms - all ages.)

DeFrancesco, Italo.
Art Education, Its Means and Ends. New York:
Harper and Brothers, 1958.
(K-12 art program.)

Erdt, Margaret H.
Teaching Art in the Elementary School. New York:
Holt, Rinehart and Winston, 1954.
(Art activities that integrate with the academics.)

Feldman, Edmund Burke.
Becoming Human Through Art. Englewood Cliffs, N.J.:
Prentice-Hall, 1970.
(Curriculum approach for teachers, K-12, functions of art, structure of art, painting, sculpture, architecture, film making, television, art criticism.)

Glubok, Shirley.
The Art of Ancient Egypt. New York:
Antheneum Publishers, 1963.
(Elementary appreciation.)

Greenberg, Pearl.
Art and Ideas for Young People. New York:
Van Nostrand Reinhold, 1970.
(Elementary and middle grade students; drawing, painting, photography, filmmaking, graphics, textiles, sculpture, ceramics.)

Haffer, Virna
Making Photograms, New York:
Hastings House, 1969
(Photograms, all ages.)

Herberholz, Barbara.
Early Childhood Art. Dubuque, Iowa:
Wm. C. Brown Co., 1974.
(Early Childhood Art; art appreciation, photography, drawing, painting, printmaking, construction, puppets, textiles.)

Hochman, Shirley.
Identifying Art. New York:
Sterling Publishing Co., 1974.
(Identifies eight paintings and the artists. Gives suggestions for study and activities related to middle grade and secondary.)

Hoover, F. Lewis.
Art Activities for the Very Young. Worcester, Mass.:
Davis Publications, 1961.
(Art activities for ages 3-6.)

Howell-Koehler, Nancy.
Soft Jewelry: Design, Techniques and Materials.
Engle-wood Cliffs, N.J.:
Prentice-Hall, 1977.
(Middle grade and secondary jewelry program.)

Hurwitz, Al and Madeja, Stanley S.
The Joyous Vision. New Jersey:
Prentice-Hall, 1977.
(Source for activities, teaching strategies, subject matter, and curriculum designing for teaching art appreciation.)

Kay, Alan.
Photography in Art Teaching. London:
B.T. Batsford, 1973.
(Middle grade and secondary photography program.)

Janson, H. W. and Dora Jane.
The Story of Painting for Young People: From Cave Painting to Modern Times. New York:
Harry Abrams, 1962.
(History of painting for middle grades.)

Janson, H. W.
History of Art for Young People. New York:
American Book Co., 1971.
(History of art for middle grades.)

Jenkins, Sarah.
Images of Change. St. Louis, Mo.:
Milliken Publishing Company, 1974.
(Series on art and culture with a thematic approach, transparencies, dittos and narrative description.)

Kinsey, Anthony.
How to Make Animated Movies. New York:
The Viking Press, 1970.
(Middle grade and secondary film animation.)

Lark-Horowitz, Betty; Lewis, Hilda Present; and Luca, Mark.
Understanding Children's Art for Better Teaching.
Columbus, Ohio:
Charles E. Merrill Books, 1967.
(Development stages in children's art.)

Laury, Jean Ray and Aiken, Joyce.
Creating Body Coverings. New York.
Van Nostrand Reinhold, 1973.
(Costume design.)

Lidstone, John.
Self Expression in Classroom Art. Worcester, Mass.:
Davis Publications, 1967.
(Grades 1-6; collage, construction, printing, poster-making, jewelry making.)

Linderman, Earl W. and Herberholz, Donald W.
Developing Artistic and Perceptual Awareness. Dubuque, Iowa:
Wm. C. Brown Co., 1969.
(Ages 2-12; developing awareness.)

Linderman, Earl W. and Linderman, Marlene M.
Crafts for the Classroom. Dubuque, Iowa:
Wm. C. Brown Co., 1969.
(Ages 5-12; all crafts plus drawing, painting, printmaking, photography, and filmmaking.)

Lowndes, Douglas.
Film Making in Schools. New York:
Watson-Guptill Publications, 1968.
(Middle grade and secondary filmmaking program.)

Madeja, Stanley with Sheila Onuska.
Through the Arts To The Aesthetic. St. Louis:
CEMREL, 1977.
(An aesthetic education curriculum for elementary programs.)

McFee, June King and Degge, Rogena M.
Art, Culture and Environment, A Catalyst for Teaching.
Belmont, Calif.:
Wadsworth Publishing Company, 1977.
(Visual Arts education; K-12; concerned with art and its relationship to the environment.)

Mendelowitz, Daniel M.
A Guide to Drawing. New York:
Holt, Rinehart & Winston, 1976.
(Introduction to materials, skills and techniques; step-by-step program for beginning artists.)

Nelson, George.
How To See. Boston:
Little, Brown, 1977.
(Perception, excellent photographs of the world we live in.)

Pattemore, Arnel W.
Art and Environment. New York:
Van Nostrand Reinhold, 1974.
(Art Education; elementary and middle grade students; costume design, drawing, interior design, architecture, community planning, communication.)

Pattemore, Arnel W.
Printmaking Activities for the Classroom, Worcester, Mass:
Davis Publications, 1966.
(Early childhood through middle grade; printmaking.)

Plummer, Gordon S.
Children's Art. Judgement. Dubuque, Iowa:
Wm. C. Brown Co., 1974.
(Grades 1-6, art appreciation.)

Rosenberg, Lilli Ann Killen.
Children Make Murals and Sculpture. New York:
Reinhold Book Corporation, 1968.
(Group sculpture and mural making for elementary and middle grade students.)

Schultz, Larry T.
Studio Art, A Resource for Artists-Teachers. New York:
Van Nostrand Reinhold, 1973.
(Drawing, painting, printmaking and three-dimensional activities for middle grade and high school.)

Scott, Guy.
Transfer Printing. Newton Center, Mass.:
Charles T. Bradford, 1977.
(Direct transfer printing on polyester cloth, all ages.)

Sommer, Elyse.
Contemporary Costume Jewelry. New York:
Crown Publishers, 1974.
(Middle grade and secondary jewelry program.)

Sparkes, Roy.
Teaching Art Basics. New York:
Watson-Guptill Publications, 1973.
(Aimed at teaching the elements of design to ages 6-9; Offers basic information pertinent to any age.)

Sproul, Adelaide.
With A Free Hand. New York:
Reinhold, 1968.
(Primary and middle grade students; painting, drawing, graphics, ceramics, and sculpture.)

Tuck, Barbara and Judy, Harriett.
How to Teach Children to Draw, Paint, and Use Color. New York:
Parker Publishing Co,, 1975.
(Drawing, painting, and mixed media activities for elementary students; activities that integrate with academic subjects.)

Wachowiak, Frank and Hodge, David.
Art in Depth. Scranton, Pa.:
International Textbook Co., 1970.
(Art program for the young adolescent.)

Wachowiak, Frank and Ramsay, Theodore.
Emphasis: Art. Scranton, Pa.:
International Textbook Co., 1971.
(Art program for the elementary student.)

Periodicals and Newspapers.

Magazines and newspapers are valuable in the study of art criticism and contemporary visual arts issues. Professional journals provide varied viewpoints on teaching art. Articles found in each offer a broad range of subjects for intellectual and aesthetic stimulation.

African Arts
African Studies Center
University of California
Los Angeles, Calif. 90024

American Artist
Subscription Dept.
1 Color Court
Marion, Ohio 43302

American Crafts (formerly Crafts Horizon)
American Crafts Council
P.O. Box 561
Martinsville, N.J. 08836

Architectural Record
P.O. Box 564
Highstown, N.J. 08520

Art Education
National Art Education Association
1916 Association Dr.
Reston, Va. 22091

Art Forum
P.O. Box 980
Farmington, N.Y. 11737

Art in America
150 E. 58th St.
New York, N.Y. 10022

Art News
Subscription Service
P.O. Box 969
Farmingdale, N.Y. 11737

Art Teacher
National Art Education Association
1916 Association Dr.
Reston, Va. 22091

Newsweek
The Newsweek Bldg.
Livingston, N.J. 07039

Portfolio
Subscription Service Bureau
P.O. Box 2714
Boulder, Colorado 80322

School Arts
50 Portland St.
Worcester, Mass. 01608

Smithsonian Institution
Smithsonian Association
P.O. Box 404
Flushing, N.Y. 11478

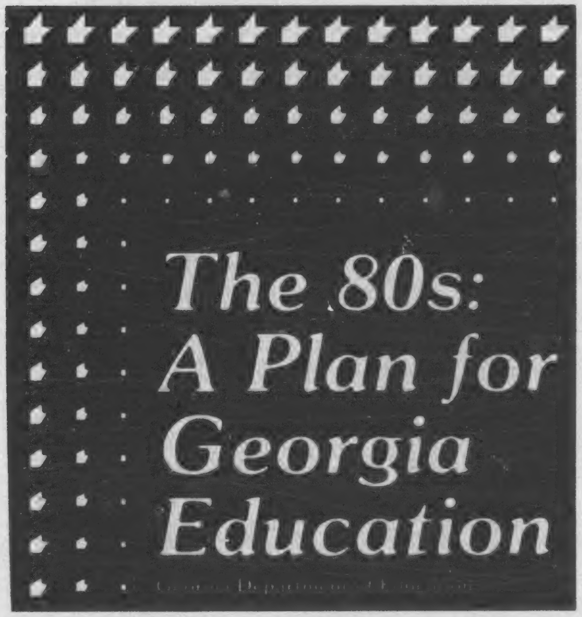
Time
Time-Life Bldg.
Chicago, Illinois 60611

Pamphlets

This collection may include state, national and international documents representing important sources of information.

The National Art Education Association
1916 Association Dr.
Reston, Va.
"Careers in Art"
"The Essentials of a Quality School Art Program: A Position Statement"

The Georgia Department of Education
Arts Education Unit
1958 Twin Towers East
Atlanta, Ga. 30034
"Arts in Fundamental Education"



Georgia Department of Education booklets

The Georgia Council for Arts and Humanities
Suite 210
1627 Peachtree St., NE
Atlanta, Ga. 30309
"Georgia Art Bus Program"

Union of Independent College of Art
4340 Oak Street
Kansas City, Mo. 64111
"Career Resouces List for Visual Artists"

Georgia Department of Education resource materials

Graphis
Print
Print's Regional Design Annual 1982

Visual Materials: Still Images

Filmstrips, art reproductions and slides offer a broad scope of content and organization. A visual arts program is definitely enhanced by the flexibility and accessibility of this media. Fidelity of reproduction to original artwork, including sharp focus and accurate color, is essential in collections of posters and art reproductions.

Slides and Filmstrips

American Council on Education
1785 Massachusetts Ave., N.W.
Washington, D.C. 20063

American Library Color Slide Co.
P.O. Box, 5810
New York, N.Y. 10017

American Crafts Council, Research and Education Department
29 West 53rd St.
New York, N.Y. 10019

Art Institute of Chicago
S. Michigan Ave. and E. Adams St.
Chicago, Ill. 60603

Audio Visual Center
Indiana University
Bloomington, Ind. 47401

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

Dr. Black Color Productions
1309 N. Genese Avenue
Los Angeles, Calif. 90046

Budek Films and Slides
1023 Waterman Ave.
East Providence, R.I. 02906

Center for Humanities, Inc.
2 Holland Ave.
White Plains, N.Y. 10603

Colonial Films
71 Walton St.
Atlanta, Ga. 30303

Educational Dimensions Corporation
Box 488
Great Neck, N.Y. 11022

Educational Audio Visual, Inc.
Pleasantville, N.Y. 10570

Grolier Educational Corp.
845 Third Avenue
New York, N.Y. 10022

Hester and Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

Image Color Slides
P.O. Box 811
Chapel Hill, N.C. 27514

International Film Bureau, Inc.
332 S. Michigan Ave.,
Chicago, Ill. 60604

Life Filmstrips
Time-Life Building
Rockefeller Center
New York, N.Y. 10020

McGraw-Hill
1121 Avenue of the Americas
New York, N.Y. 10036

National Gallery of Art
Constitution Ave. and 6th St., N.W.
Washington, D.C. 20001

Dr. Konrad Prothmann
2378 Soper Ave.
Baldwin, N.Y. 11510

Sandak, Inc.
4 East 48th St.
New York, N.Y. 10017

Society for Visual Education, Inc.
1345 Diversey Pkwy.
Chicago, Ill. 60614

University Prints
15 Brattle St.
Harvard Square
Cambridge, Mass. 02138

Van Nostrand Reinhold Co.
450 West 33rd St.
New York, N.Y. 10001

Warren Schloat Productions, Inc.
Pleasantville, N.Y. 10570

Graphics: Posters and Art Reproductions

Harry Abrams
110 E. 59th St.
New York, N.Y. 10022

American Book Company
450 West 33rd St.
New York, N.Y. 10001

Art Education, Inc.
Blauvelt, N.Y. 10913

Metropolitan Museum of Art
Fifth Avenue & 82nd St.
New York, N.Y. 10028

Museum of Modern Art
11 West 53rd St.
New York, N.Y. 1-019

My Weekly Reader-Art Gallery
Education Center
Columbus, Ohio 43216

National Art Education Association
1916 Association Dr.
Reston, Va. 22091

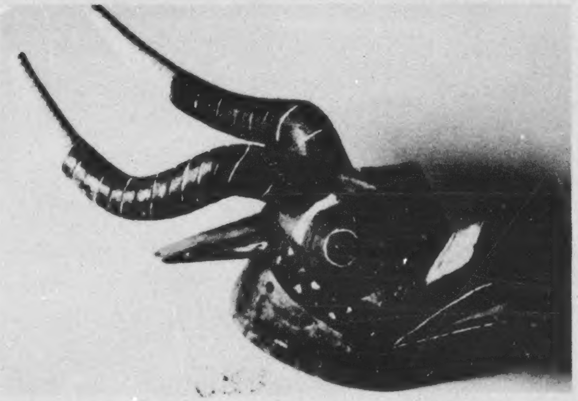
National Gallery of Art
Constitution Ave. and 6th St., N.W.
Washington, D.C. 20001

New York Graphic Society
140 Greenwich Avenue
Greenwich, Connecticut 06830

Penn Print Co.
572 Fifth Avenue
New York, N.Y. 10036

Dr. Konrad Prothmann
2378 Soper Ave.
Baldwin, N.Y. 11510

BOBO
(Republic of Upper Volta)
Kob mask
(wood)
The High Museum of Art,
Atlanta

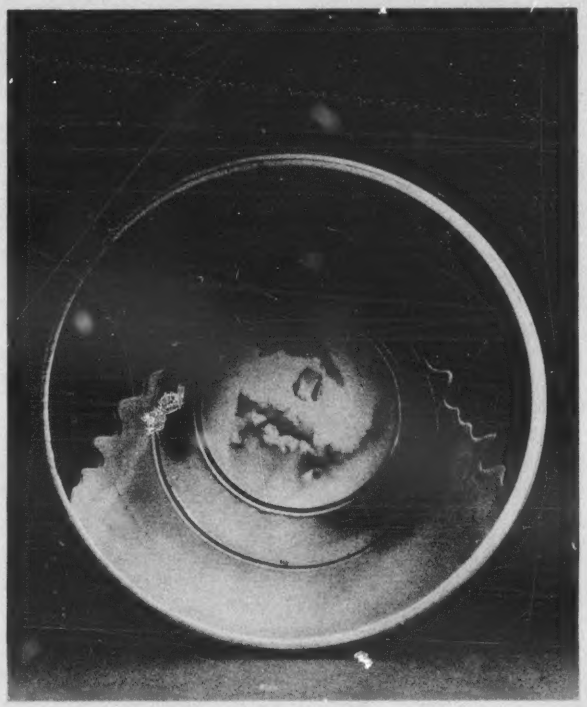


Shorewood Reproductions, Inc.
Department 2
724 Fifth Avenue
New York, N.Y. 10019

Skira Art Books
Distributed by World Publishing Co.
2231 West 110 Street
Cleveland, Ohio 44102

University Galleries
Dept. SA
520 Fifth Avenue
New York, N.Y. 10036

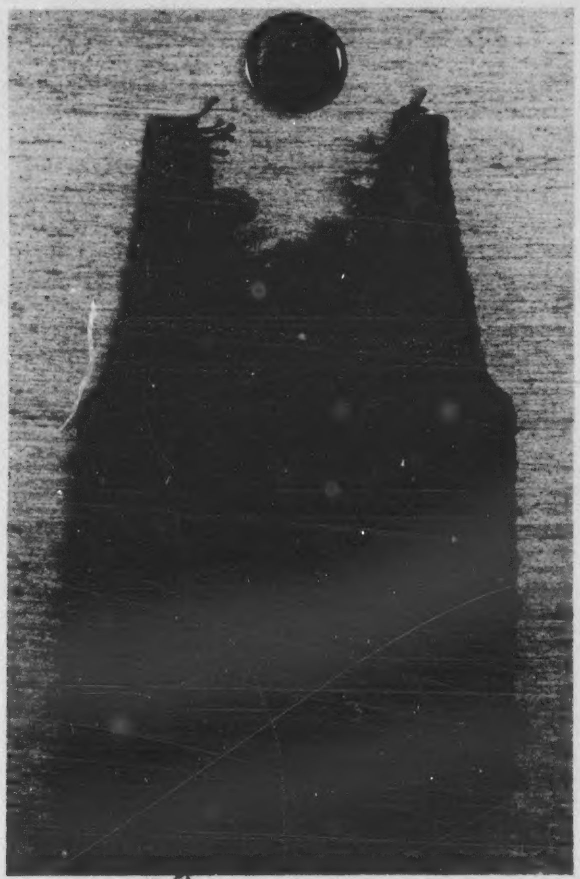
Donald Penny
Stoneware Platter
"Crafts in Georgia"
touring exhibition
Georgia Council for the
Arts, Atlanta



University Prints
15 Brattle St.
Harvard Square
Cambridge, Mass. 02138

Van Nostrand Reinhold Co.
450 West 33rd St.
New York, N.Y. 10001

Jon Eric Riis
Ceremonial "T" shirt
"Crafts in Georgia"
touring exhibition
Georgia Council for the
Arts, Atlanta



Visual Materials: Moving Images

Films

Sound film (16mm or Super 8mm) and video are available commercially for purchase or rental. Collections of these materials are available in some school systems and at the Georgia Department of Education Film Library (16mm).

ACI Films Inc.
16 West 46th St.
New York, N.Y. 10036

American Crafts Council
Research & Education Dept.
29 West 53rd St.
New York, N.Y. 10019

American Federation of Arts
41 East 65th St.
New York, N.Y. 10021

Bailey Film Associates
11559 Santa Monica Blvd.
Los Angeles, Calif. 90025

B.F.A. Educational Media
(Columbia Broadcasting System)
2211 Michigan Ave.
Santa Monica, 90404

Brandon Films, Inc.
221 West 57th St
New York, N.Y. 10019

Center for Mass Communication of
Columbia University Press
562 West 113th St.
New York, N.Y. 10025

Contemporary Films, Inc.
330 West 42nd St.
New York, N.Y. 10036

Contemporary Films/McGraw Hill
Princeton Rd.
Highstown, N.J. 08520

Encylopedia Britannica Films, Inc.
425 N. Michigan Ave.
Chicago, Ill. 60611

Hester & Associates
11422 Harry Hines Blvd.
Dallas, Texas 75229

International Film Bureau, Inc.
332 S. Michigan Ave.
Chicago, Ill. 60604

Janus Films
745 Fifth Avenue
New York, N.Y. 10022

McGraw-Hill Films
1121 Avenue of the Americas
New York, N.Y. 10036

Monument Film Corporation
267 West 25th St.
New York, N.Y. 10001

Museum of Modern Art
11 West 53rd St.
New York, N.Y. 10019

Museum Without Walls
Universal City Studios, Inc.
221 Park Avenue So.
New York, N.Y. 10003

NBC Educational Enterprises
30 Rockefeller Plaza
New York, N.Y. 10020

N.I.T. Bureau of Audio Visual Education
School of Education
Indiana University
Bloomington, Ind. 47401

Pyramid Films
Box 1048
Santa Monica, Calif. 90406

Sterling Movies
375 Park Avenue
New York, N.Y. 10022

Time-Life Films
43 West 16th St.
New York, N.Y. 10011

Universal Education Visual Arts
221 Park Ave., S.
New York, N.Y. 10003

University of Southern California
Film Distribution Section
University Park
Los Angeles, Calif. 90007

Warren Schloat Productions, Inc.
Pleasantville, N.Y. 10570

The Georgia Textbook List

This publication includes a complete list of textbooks adopted by the Georgia Board of Education. This list has been prepared for the use of superintendents, principals and teachers and has been arranged alphabetically by publishers under the subject headings.

In order that the instructional material used as basic text in schools be of the highest quality, the Georgia Board of Education, through the Georgia Department of Education, carries on a continuous review and study of all textbooks presented by publishers. The Georgia Board of Education appoints a committee to serve in an advisory capacity. The Textbook Advisory Committee consists of 17 professional educators and six lay members; two members are appointed from each congressional district and three committee members represent the state at large. The Textbook Advisory Commitee reviews all titles submitted and recommends to the State Board those titles found to be of high quality and desirable for use in the public schools of Georgia. Titles accepted and approved by the State Board are considered adopted for purchase with state textbook funds.

Adoption Cycle

Textbooks are adopted for a period of five years. Each year one or more subjects are considered for adoption. During the school year following the state adoption, each school system should make plans for adopting textbooks in that subject. During the fine arts adoption period, the Textbook Advisory Committee reviews and studies print and visual media submitted for the content area of visual arts. An example of the visual media represented is The Art Appreciation Print Program published by Art Education, Inc. *The Concept of Design — Part I Elements* by Davis Publications, Inc., represents books in the print materials category.

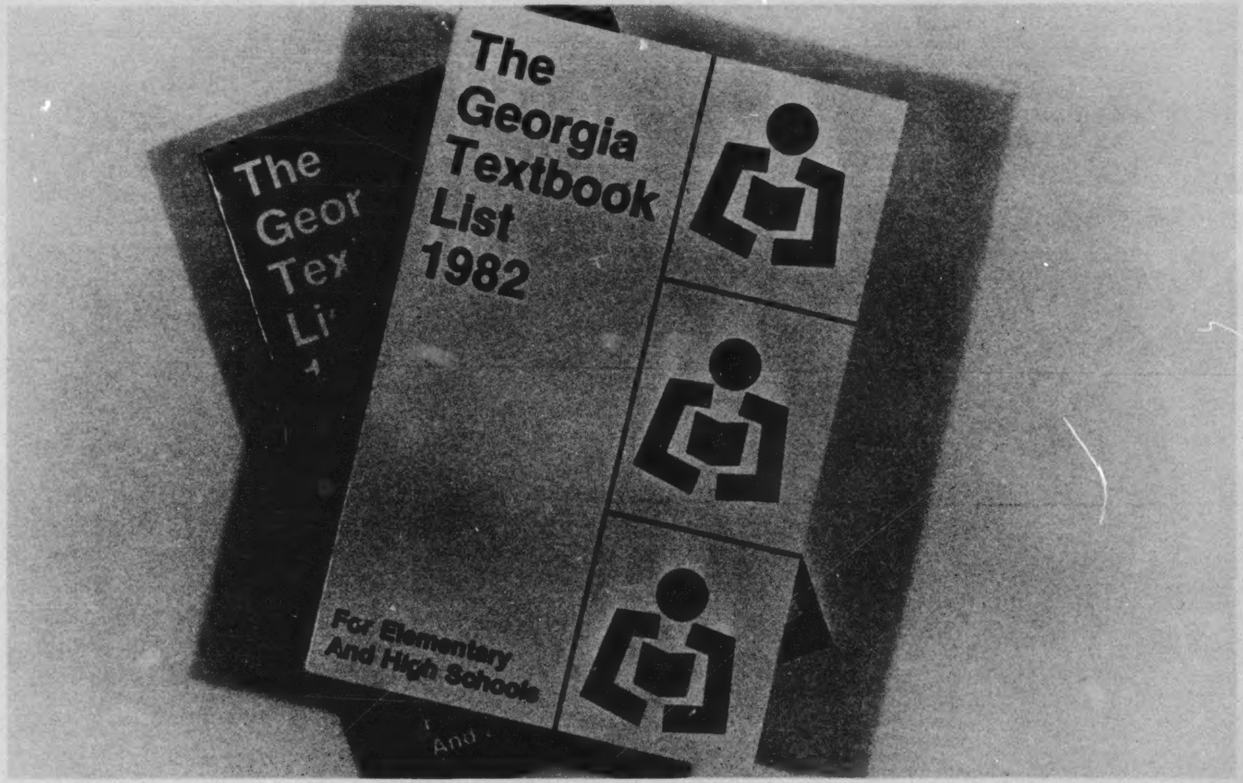
Textbook allotments

Each year a specific amount of money is appropriated by the General Assembly for Instructional Materials and is allotted to each school system.

The following information concerning textbook adoption will assist a visual arts curriculum committee in developing a planning schedule of acquisition of materials on the Georgia Textbook List.

- The next academic year for the Fine Arts Adoption.
- The local school system textbook adoption policy.
- The amount of funds allocated.

Georgia Department of Education photograph


The Georgia Textbook List 1982
For Elementary And High Schools
The Geor Tex Li
And

Community Resources

> *"Learning is not confined to the classroom. . .Superior instruction may occur in a variety of settings, both on and off the school campus. As the sponsor and caretaker of the educational needs of youth, schools will necessarily develop a broader definition of education than commonly is applied today. The community as well as the school affords splendid opportunities to learn."*
>
> Statement by the National Association of Secondary School Principals, *This We Believe*, 1975.

Community resources offer a range of programs and services for use in implementing a visual arts program. These human and cultural resources provide a link between the community and the schools. Community resources include art institutions, museums, local arts councils, historical societies, libraries, private art schools, churches, business groups, parks and recreation departments and artists. Cooperation between schools and other institutions provides new ways of learning.

To accomplish the goals of the art education program, both school and nonschool staff are essential in curriculum planning and development. To make students aware that artists are individuals involved with everyday human concerns, and to involve them in the creative process, the identification of an artist or artists in the community is important. Within a school setting or at the artist's studio, interviews with the artist can help the students to become better acquainted with the creative process, where artists get their ideas, how they go about making decisions. Artists working in a variety of styles and media live in all areas of Georgia and are a valuable community resource. The visual artist and the teacher can plan preparatory and follow-up activities which help integrate the visits into the unit.

Whether in a rural, surburban or urban area, communities consist of many elements which have a part in creating a living-working environment. Some of the elements are groups of people, houses, streets, stores, shrubs, signals and signs. A unit designed to develop student awareness of the visual environment can involve study of artists, architecture, organizations and institutions which effect changes in a community. Research procedures may lead students to discover the visual records of their community (individual and family photographs, newspapers, portraits, film clips) and the values of the community as expressed in the visual arts. Senior citizens, government and business leaders may be asked to talk about the community's history and the political and social changes which have affected its environment. The messages can be recorded on tape as an example of how people describe and interpret changes in the visual environment. Students can select aspects of the community as studio subjects.

The possibilities for cooperation among the visual art teacher, the school and the larger community are extensive. The energy and time spent is extremely beneficial in establishing a program that increases student knowledge and appreciation of community, state and national art resources.

State and Community Resources

The Georgia Council for the Arts and Humanities
Suite 210
1627 Peachtree Street, NE
Atlanta, Ga. 30309

The Department of Education
High Museum of Art
1280 Peachtree Street, NE
Atlanta, Ga. 30309

Georgia Congress for Parents and Teachers
114 Baker Street NE
Atlanta, Ga. 30308

Georgia Museum of Art
The University of Georgia
Athens, Ga. 30602

Telfair Museum
Barnard Street
Savannah, Ga. 31401

Sears-Roebuck Foundation
Film Library
c/o Association Sterling Films
5797 Peachtree Road
Atlanta, Ga. 30340

Museum Resources

National Gallery of Art
Extension Service
Washington, D.C. 20565
Color slide lectures with recordings, 16mm films, special publications and travel exhibits.

Hirshhorn Museum and Sculpture Garden
Museum Shop
Smithsonian Institution
Washington, D.C. 20560
Postcards and reproductions; publications and slides; comprehensive catalogue of the entire collection.

Freer Gallery of Art
Smithsonian Institution
Washington, D.C. 20560
Middle Eastern and Eastern art and American art; slides and reproductions of collection.

Museum of Contemporary Crafts
29 West 53rd Street
New York, N.Y. 10019
Illustrated catalogs and sets of slides from shows.

The Art Institute of Chicago
Michigan At Adams
Chicago, Ill. 60603
Postcards and reproductions; publications and slides.

Students touring The High Museum of Art, Atlanta

Notes

David Rockefeller, Jr., Chairman, *Coming to Our Senses*, The Arts, Education and Americans Panel, New York: McGraw Hill, p. 257.

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Chapter V • Evaluation

Change and growth in art education occur most rapidly when planners, teachers and students make it a habit to step back from their enterprise to see what is actually happening. Even the most carefully planned art program occasionally misses its mark. Teachers and students sometimes lose direction or fail to see what is being accomplished. The purpose of this section of the curriculum guide is to encourage teachers to expand both the quality and range of their current evaluation practice. It will present criteria and evaluation alternatives. These include assessing written program plans, talking to students about work in process, leading group criticism sessions, constructing tests, grading and presenting a program's accomplishments to the community.

This discussion will present only a brief outline of evaluation strategies for day-to-day classroom interaction. Interested teachers should consult more detailed literature, recognizing that any major assessment of art programs will need to consider such factors as working facilities, funding, teacher preparation, and support of art by school officials and the community.

Teacher's Program Outline and Lessons

If the curriculum goals listed in this guide reflect the general concerns of most art teachers, then the range and depth of expectations are indeed large. The first task in evaluating a program is to select goals that are appropriate to the teacher's skill, student abilities and interests and the learning environment. A check should then be made to see if the actual program is planned to meet these needs. For example, the teacher whose special skill is in two-dimensional areas will need to consider this in evaluating advanced courses.

A second task is to review the individual lessons to see if they help achieve selected goals and objectives. For example, the goal of developing discrimination and judgmental skills would be difficult to reach without studying criteria for judging art and making comparisons. Teaching art awareness would be very difficult if the teacher does not plan to display examples of art from today's culture.

Identifying goals ahead of time can help make the purpose of lessons clearer to both teacher and student. Consequently, behavioral objectives will be considered. Developing objectives is probably the best exercise for helping a teacher think through a lesson to achieve a central focus. Granted, art teachers pride themselves on offering an experience that is different from academic subjects. Instead of "correct answers," they encourage invention, personal statement and originality. However, even the most open-ended assignment has a purpose. The students should be expected at the very least to be able to discuss the results of personal exploration. Such discussion can be expressed in behavioral objective form.

Here are two examples of behavioral objectives. The first describes a highly structured lesson while in the second, the limitations and choices have been left up to the student.

1. The student will cut silhouettes of chairs from dark paper and rearrange the chair shapes and the cut scraps of paper on a light peice of paper so that the chair motif is repeated in both the foreground and background areas.
2. Selecting from a wide range of papers, students will cut, tear and arrange paper shapes in a collage, and discuss the work, including comments on how unity of effect was achieved.

In the second objective, the student may or may not use negative areas for repetition of shape and unity. But composition is still a focus and its recognition is expected from even the most creative student. As with the first objective, additional discoveries and solutions can and should be recognized and discussed.

Student Viewpoint

Being aware of student attitudes and feelings helps the teacher evaluate how well the lesson is proceeding and how much the student is learning. Simple observation of noise level, number of students working, number of questions asked, how long the project is taking, and similar factors, will tell the teacher quickly how interested the students are and how the lesson might be changed.

Asking direct questions will also yield important information. Typical questions may be kept on a form with the student's portfolio.

1. Compared to other class experiences, did you like this one more, about the same or less?
2. Is there another related problem that you would like to work on next or later? If so, describe it briefly.
3. What extra, nonassigned work did you do?
4. If you were asked to do something like this again, how would you change the assignment to help you learn more?

Informal discussion helps the teacher to understand the student's viewpoint and to encourage evaluation by the student. Here are some strategies.

1. Point out facts without opinions. Keep the situation nonjudgmental. "I see you used a different subject"

(from that discussed in class). "Is there something that interests you more?"

2. Avoid the use of "why?" It implies negative judgment. "How?" or "What were you thinking?" are better for keeping the situation nonjudgmental.
3. Another way to get students to talk about feelings and ideas is to ask them a question before responding to their question, or, to repeat what they say to you. For example, in answer to, "I can't do it," say, "You can't do it?" To the statement, "I can't make this work," reply, "What seems to be the problem?"
4. To break down barriers, let the student teach the teacher. Use such phrases as "Tell me about. . .(your sculpture, how you got that effect, how you feel about using. . .)" or, "I don't know, but perhaps we could find out."
5. To break down barriers and to reinforce behavior at the same time, praise student work or work habits often, but praise specifically. After time is spent discussing strengths, it is easier for some students to discuss problems freely.
6. If possible, get the student to point out strengths or parts of the assignment that seem to be working and urge the student to get into the habit of working from strengths rather than focusing on difficulties.
7. Often the teacher's presence disrupts an important train of thought. Before leaving a conference about student work it is a good idea to ask, "Is there anything we haven't discussed?"
8. End with a summary or a question for review. Students can forget what was said earlier if the discussion has been long. Say something like, "What are you going to work on first?" or, "Now that we've looked at it, what are the main ideas you want to keep in mind?

Helping Students Evaluate Their Work

To judge their own work and that of others, students need to talk and write about art in a fairly organized fashion. This requires practice in discriminating differences of form and feeling.

A detailed account of exercises and games that can be used to teach art appreciation and criticism skills will not be given here. One good source of exercises is *The Joyous Vision* by Hurwitz and Madeja.[1] This discussion will outline criteria that often come up in criticism of class work and suggest how the teacher might discuss the studio art of students. Here are some of the criteria that can be used as a focus for art judgment, derived largely from Monroe Beardsley (1958).[2]

- Aesthetic, object-bound reasons such as unity, complexity or intensity of expression
- Moral significance reasons such as providing insight that is uplifting or socially relevant
- Novelty and originality reasons such as presenting an idea new to the creator or to the larger art community
- Craftsmanship reasons such as complex handling of a difficult material
- Economic reasons such as being done by a well-known artist
- Socio-cultural reasons such as acceptance of the style by one's friends

In discussions of criteria, students need to be cautioned about relying on preferences for realism, personal taste or the irrelevant. Here are studio-oriented criticism strategies which can be led by the teacher.

1. Ask students to write or discuss what they learned from the exercise. Encourage some talk about the focus of the lesson.
2. While work is in process, have the students hold up their two-dimensional projects for a quick evaluation by the teacher. Is it on the right track or does it otherwise exhibit desired behavior?
3. Have a student stand back from his or her work and with a small group of students and the teacher analyze strengths in the work so far.
4. During a group critique the teacher can discuss or invite students to discuss the strength of each work displayed, reinforcing lesson concepts whenever possible.
5. Have each student discuss his or her own work in terms of specific concepts around which the lesson was based.
6. The teacher can ask the class to pick out favorites in particular categories such as the "most original idea" or the "best crafted." But continue with categories until all the works can be singled out for recognition.
7. If the class has spent a great deal of time discussing work as it was being made, a simple bulletin board display of all the work headed with a key concept from the lesson may be a sufficient review.
8. To exaggerate qualities and moods created in works, add drama or poetry as the major criticism exercise. This works especially well with puppets, masks and three-dimensional work in general. Have students make up stories about the origins of their creatures, using personification and analogy with abstract works. Use mood music, spotlights, a slowly turning sculpture platform and

Steve McCanless
untitled
(pen and ink drawing)
Houston County Schools, School Art Symposium

other effects to make the occasion special.

9. Exchange projects between two classes doing the same problems when it becomes apparent that students are hesitant to talk about their friend's work.
10. Have class members criticize each other's work in writing, insisting that they include positive as well as negative comment. Be sure the students see the criticism of their work and perhaps have a chance to respond.

Written Assessment

Many teachers feel that tests are somehow out of place in the creative environment of the art classroom. Art is generally viewed, perhaps correctly, as a subject less accurately evaluated by tests requiring pre-established answers. Nevertheless, there are benefits in testing, the most important being objectivity and efficiency in monitoring student understanding of key concepts. On a pragmatic note, for teachers who find themselves in a school where art study has been viewed by students and counselors alike as a frivolous "play" subject, the use of tests, a familiar tool in academic subjects, can lend credibility to the art program.

Here are some general principles for test construction followed by a brief description, with examples, of several standard test question forms. Throughout this section the teacher should keep in mind that tests do not always have to be dreaded tasks for the students. As games or parts of learning packages, tests can be taken when students are ready, and can be taken repeatedly until material is mastered. They can be used as interim review exercises with scores not counted, or used only to chart individual progress.

General Principles in Test Construction

1. The various items comprising a test should span several cognitive levels and not ask for recall of facts only. These levels, as described by Bloom and others in the *Taxonomy of Educational Objectives: Cognitive Domain*,[3] are

knowledge (citing facts);
comprehension (explaining and summarizing);
application (using material);
analysis (discussing the elements, the parts of the whole);
synthesis (using several elements or learned concepts together);
evaluation (judging and giving reasons).

2. To differentiate among the achievement levels of students, include several very difficult questions and, in general, aim to have a wide spread in scores through use of questions of varying difficulty.
3. Arrange items in order of difficulty, beginning with two or three items that most students should know.
4. Avoid time tests that penalize slow workers.
5. Keep the reading level low and use drawings, highly structured studio exercises, photographs and art reproductions whenever possible. Test art knowledge, not reading ability.
6. To help in turning up weaknesses in tests before they are given, and to aid in consistent grading, figure out expected answers and points allotted per question prior to administering.

Types of Tests

1. Short answer tests require students to supply information only. Easy to make out, this type of test is often time-consuming to score. Common directions used with this format are list, define, classify or label parts. Fill-in-the-blank questions attract debate and are best offered in multiple choice tests discussed below.

Examples

- For each of the displayed art works, list the medium or media used.
- In the blanks below, label the type of camera drawn and the parts indicated.
- We have recently explored five techniques in drawing. With a pencil or pen draw the displayed still life in the squares below, using only the technique listed at the bottom of each square.

2. Multiple choice tests, if carefully constructed, can assess a wide range of cognitive levels. They require time for construction, but are quickly graded with a scoring key. Questions or incomplete statements are followed by at least four options, all but one of which are incorrect. Options should be grammatically consistent with the stem question or statement. Underline negative words in the stem. They tend to be confusing and easily overlooked.

Examples

- Complementary colors are those which (definitions listed)
- If water is added to plaster after it begins to get hard, (effects listed)
- What is an essential difference between a print and a painting? (differences listed)
- All except one of the displayed paintings use shape repetition. Which one is the exception? (Examples of the general principle are displayed.)

3. A matching test is used to measure memorized facts. More quickly graded than a short answer test, it offers numbered items in a left column to be matched with the most appropriate lettered item listed in a right column. Usually more options than apply are listed in the second column. To avoid having several small multiple choice tests within your single matching format, use homogeneous content, e.g. all artist names, all tools.

Examples

- On the bulletin board are five labeled paintings. List them in chronological order, earliest to most recent.
- Below are listed five stages of development of a ceramic piece. Place a number beside each to indicate the order in which the stages occur.

4. True-false tests may be helpful in evaluating category discrimination abilities. Avoid using giveaway words such as *always* and *never*. For clarity, include only one idea per item, and avoid use of double negatives.

Examples

- Check the sentences below which state *principles* of good design and mark the others with an X.
- Mark with a T those color mixing statements listed below which are true, and an F those which are not correct.

5. Essay tests require students to use their own terms and are good for evaluating higher-order thinking. Try to set limitations or bounds for the answer by using such statements as "from the standpoint of . . .", "according to class discussions. . .," or "include at least four (reasons, differences)." Common answers called for are to describe, to suggest new uses for. . ., to contrast, explain, discuss, develop,

summarize or evaluate. To aid reliability and fairness of scoring, grade one item at a time across everybody's test and have students sign tests inconspicuously or with a number instead of a name.

Examples

- Suppose that your next door neighbor says she does not think much of the work of Picasso because it is not realistic. Write your response to her, commenting on both her "realism" and what you know about Picasso's art.
- Discuss how your best ceramic sculpture is better than your worst, giving at least two different reasons and explaining with specific examples from the works.

Grading

Primarily serving administrative purposes, grades certify a certain level of achievement for the official record. Unfortunately, all too often they provide a primary motivation for students who work hard but may harm the self-image of others. Whenever the system allows it, the teacher should opt for a written rather than a grade evaluation format.

The teacher who must assign grades can use all of the described evaluation systems by simply assigning a numerical or letter grade to responses. Here are some examples of how this could be done.

- Art work may be checked against the behavioral objectives of the lesson and given an A for going beyond the objectives, a B for meeting all objectives, and a C for completing at least one objective, and so on.

- During a critique, students can be given grades similar to those above for being able to discuss their work in terms of key concepts.
- A teacher can use a student's analysis of what has been learned. This helps in assigning a grade that goes beyond the finished studio product to include knowledge gained, progress and effort.

Universally disliked by both teachers and students, the grading process can be made less unpleasant and perhaps more educational by use of the following strategies.

- Make the criteria for grades very clear.
- Accompany any grade, especially on studio art work, with a written evaluation of strengths and weaknesses.
- To help focus on the content instead of on grades, use nontraditional number systems. For example, rate work on 12-point scale broken down into three-point categories like craftsmanship, complexity and unity of design, risks and experiments conducted, and use of the issues of that particular lesson.

Reporting on the Program to School and Community

Outside perception of an art program by students, the principal and the community can result in its flowering or its demise. Indifferent students will not sign up for art; the school counselor and other teachers may view art as a less challenging nonacademic subject.

On the positive side, the superintendent of school, impressed by the quality of work displayed out in the community and by parental involvement, may find money to support a needed second art teacher.

Positive perception of a school's art program must be cultivated by the teacher at every turn. This public relations oriented assessment can take many forms. Here are a few.

- Display student art work throughout the school.
- Volunteer to give talks on the value of art in education. In preparation for this, save the work of students who made striking progress over a year or quarter and show it as part of the talk.
- Send home with all art students a quarterly newsletter telling of the program's activities.
- Offer short classes and workshops for parents, teachers and local clubs.
- Stage special events (openings, demonstrations, visiting artists, field trips).

Evaluation procedures can be used to put teachers and administrators in touch with program goals, content, quality of instruction, student progress and school environment.

Notes

1. Al Hurwitz and Stanley Madeja, *Joyous Vision*, Englewood Cliffs, N.J.: Prentice-Hall, 1977.
2. Monroe Beardsley, *Aesthetics: Problems in the Philosophy of Criticism*. New York: Harcourt, Brace and World, 1958.
3. Benjamin Bloom and Others, *Taxonomy of Educational Objectives: Cognitive Domain*. Longmans, Green, 1956.

Teacher And Student
Stephens County Schools

Chapter VI • Administering the Visual Arts Program

Whenever a meaningful, vital art program is found, a close look will reveal a well-informed, supportive school administration along with an enthusiastic, well-trained teacher who is sensitive to the aesthetic and expressive needs of the students. This is augmented by an instructional program based on established objectives and a curriculum guide adopted by the local school system. Next in importance to a qualified staff and curriculum are provisions for scheduling and financing of art instruction.

Development and adoption of art programs are the responsibilities of county superintendents and school boards. However, the administration of art programs involves many professionals. Visual arts teachers, classroom teachers, media specialists, principals and central system instructional staff and administrators should be involved in developing and implementing art curricula.

A curriculum guide identifies goals, content and approaches in art study. Based on the courses, decisions concerning staff, physical facilities and schedules of classes can be activated. The diversity of curriculum design and instructional unit formats reinforces the statement that decisions for administering the art program are largely based on the needs of individual system and schools.

Information on administering the visual arts program is not a set of exact requirements or regulations, but rather a basis for developing adequate facilities and efficient management practices that assure a qualitative program in art.

Staffing

Art teachers and teachers in the elementary grades have the primary responsibility for implementing the art programs. An important factor in the teaching of the visual arts is an intelligent, sensitive and creative teacher with aesthetic convictions. Frank Wachowiak and Theodore Ramsey in *Emphasis Art*[1] state that every good art teacher combines the qualities of competency and dedication.

> *"As a competent instructor he has developed as broad a background as possible in the history and theory of art and can clarify for students the relationships between the contemporary and traditional forms in man's cultural heritage; he also performs in some area of arts and crafts to achieve personal aesthetic satisfaction; he understands the basic problems and techniques of the creative processes he teaches; he knows how to organize materials, tools, space, and time schedules to produce the best possible working conditions in the classroom; he is aware of the new and important findings in child psychology and mental therapy; and he bases the art program on the present needs and future demands of his students."*

Elementary Classroom Teacher

The elementary classroom teacher is critical in reinforcing positive attitudes toward art and knowledge of art. In a self-contained elementary classroom where instruction is the responsibility of each teacher, consultation with art resource personnel, access to resource materials and staff development are essential. Someone qualified in art education should be responsible for coordinating the elementary art program. The classroom teacher often needs assistance in planning and teaching art lessons. In an elementary program where art is taught by the classroom teacher and an art specialist, it is the responsibility of both to plan instruction combining related concepts and skills into units. This approach to planning instruction places art within the school's curriculum core, not out on the periphery.

Visual Arts Teachers/ Specialists

In elementary, middle, and secondary schools art teachers/specialists are necessary for teaching the total discipline of art instead of merely a project-and-process curriculum. Teaching art through a variety of media activities limits understanding. Perceptual awareness, art criticism and art history should also be taught. In achieving goals and objectives, an art teacher has the responsibility to make the program appeal to a broad range of students through suitable content and teaching strategies.

Visual arts teachers/specialists are professionally prepared for teaching the content of art education (art history, art criticism, studio skills). Their knowledge of curriculum design, teaching strategies, classroom management techniques and instructional resources enables them to design and teach a program to achieve the broader goals now defined on national, state and local levels. The art teacher/specialist can be the primary catalyst for development of a well-planned, stimulating school visual arts program reaching beyond the walls of a classroom to affect the total visual environment of the school and to involve other school staff and students.

The responsibilities of a visual arts teacher/specialist may include

- teaching, planning, revising and interpreting a sequential art curriculum to assure a quality program from grade to grade, school to school and from year to year;

- working from a flexible schedule which allows time for planning the instructional needs of the school art program with other teachers and principals and central curriculum personnel.
- planning with other members of the school staff realistic budgets for art instruction resources and assisting in the selection of safe, appropriate, and quality materials and equipment;
- consulting with principals and teachers to schedule times for working on special projects within a school; being available to interpret the goals and discuss the accomplishments of the art programs to local groups such as the PTA.

In order to fulfill responsibilities, a visual arts teacher should be knowledgeable in six areas.

Professional Growth

Demonstrate a professional commitment to the importance, growth and continuing role of art in the instructional program of elementary, middle and secondary schools.

Demonstrate a knowledge of and commitment to art related professional associations and organizations.

Identify and utilize professional resources such as publications, agencies, museums, galleries and human resources.

Art Education Foundation Areas

Demonstrate a knowledge of historic developments of art education.

Demonstrate knowledge of relevance of art in society and its cultural implications.

Demonstrate knowledge of current psychologies of visual art and its implications for learner growth and development.

Demonstrate knowledge of the relationship of the visual arts to other disciplines of study.

Demonstrate knowledge of assessment procedures for evaluating visual art competencies.

Demonstrate knowledge of research in art education.

Demonstrate knowledge of nature and aims (philosophy) of the visual arts.

Art Criticism and Art History Areas

Demonstrate knowledge and application of art criticism approaches.

Demonstrate knowledge of the developments of past and contemporary world art forms.

a. Demonstrate the ability to distinguish between and among styles of art of different cultures and times.

b. Demonstrate the ability to identify major artists and their works of art.

c. Demonstrate the ability to distinguish between and among the functions of art in different cultures and times.

Producing Art Areas

Demonstrate basic concepts and skills in the production of two-and-three dimensional art.

Demonstrate basic concepts in the visual arts including content from the following two-and-three dimensional areas.

- drawing
- sculpture
- design
- ceramics
- printmaking
- commercial art (i.e. advertising design, fashion graphics, illustration, product and package design, typography)
- painting
- fibers (stitchery, weaving, surface design)
- cinematography (animation, film, video)
- jewelry design (metals)
- photography
- environmental design (community planning, interior design, architecture)
- computer art

Demonstrate the ability to select and apply appropriate tools and media processes for producing art forms.

Demonstrate the ability to transform an idea from the conceptual stage to an art form.

Demonstrate the concepts and skills in at least one area of specialization.

Methodology Areas

Identify and develop program and instructional goals for visual arts.

Select/develop a K-12 visual arts continuum emphasizing the scope and sequence of learning experiences.

Construct and sequence related short range objectives for art experiences.

Construct or assemble assessment instruments to measure student performance in art.

Demonstrate the ability to plan art learning experiences in relation to objectives and needs of students.

a. Select/develop and sequence related learning experiences in art (criticism, history or production) that are appropriate for a given set of instructional objectives and student learning needs.

Georgia Department of Education photograph

b. Select and prepare instructional materials for identified instructional objectives and student learning needs.

c. Identify skills which assist students in developing and justifying their own art values, attitudes and beliefs.

d. Recognize and encourage students in developing creative approaches to problem solving in art criticism and production.

e. Develop learning experiences which emphasize the relationship of art and other subjects.

f. Develop visual art experiences for students with physical and psychological difficulties.

g. Develop visual art experiences for students identified as gifted and talented.

Demonstrate the ability to counsel students concerning potential art and vocational careers.

Demonstrate the ability to plan and design a functional art facility based upon identified program needs.

Identify and develop a system of keeping records of art classes and individual students progress.

Generic Based Art Areas

Demonstrate the ability to communicate information about art orally, coherently and logically.

Demonstrate the ability to listen to, comprehend and interpret art information.

Demonstrate the ability to write about art in a logical, easily understood style with appropriate grammar and sentence structure.

Demonstrate the ability to organize and present art learning experiences.

Demonstrate the ability to deal effectively with classroom management.

System Visual Arts Personnel

According to the school system's philosophy, instructional program and physical needs, different staffing patterns have emerged to provide personnel for consultation with and supervision of art teachers/specialists and classroom teachers. For school systems with 10 or more schools, coordination of the art education program by an art director, supervisor or coordinator provides continuity in planning, development and implementation of a program. The visual arts coordinator, working with other instructional supervisors, principals, art teachers/specialists and classroom teachers, provides the system art personnel with the perspective needed to build, maintain, expand and coordinate art programs for the elementary, middle and secondary schools. The responsibilities of an art coordinator may include

- developing curriculum;
- coordinating and administering curriculum;
- selecting and procuring supplies, materials and equipment;
- selecting and assigning personnel;
- evaluating programs;
- improving classroom instruction;
- providing leadership for desirable change.

Some school systems provide art resource teachers/specialists who work with more than one elementary school and assist the classroom teacher in infusing art into other academic subjects. The responsibilities of the art resource teacher may include

- providing leadership in planning, revising and interpreting a sequential art curriculum to assure a quality program from grade to grade, school to school and from year to year;
- working from a flexible schedule which allows time for planning with principals and curriculum personnel for the needs of individual schools, including in-service courses and workshops for particular schools or for particular grade levels from several schools;
- being available to individual teachers to schedule times to assist in the preparation and introduction of the content of art as relative to the study of other academic subjects.
- assisting principals and teachers in planning realistic budgets and in the selection of safe, appropriate and quality art instructional materials and equipment;
- being available to principals and teachers to schedule times for working with special projects within a school; being available to local educational and civic groups to interpret the goals and discuss the accomplishments of the art programs.

Two important factors to consider are the number of elementary schools assigned to each art resource teacher and the ability of the art resource teacher to cooperate with the elementary staff. The number of assigned schools should be proportionate to the number of teachers served. Regular and frequent interaction between the art resource teacher and classroom teachers is necessary to integrate art instruction into the elementary curriculum. The interaction develops into a cooperative relationship when goals and objectives for the program have evolved from mature planning. An art resource teacher/specialist responsive to elementary teachers' needs and the needs of the students can assist in promoting a positive attitude toward the study of art and its importance in the education of every elementary student. To assure the interaction, all teachers and staff responsible for art instruction should be in the planning, implementation, and evaluation of the art curriculum.

In order to fulfill the responsibilities of an art coordinator and an art resource teacher, an art education professional should be knowledgeable and proficient in the six areas designated for the visual arts teacher in addition to the management and organizational skills.

Scheduling

Time allotments for teaching and planning should ensure that instruction in art is provided for every early childhood student and for the middle and secondary student electing art. To achieve instructional and performance objectives, the schedule should support effective art instruction which calls for regular and sequential lessons. Flexible scheduling should allow for lessons with expanding content and the use of various teaching strategies. The requirements for time and space will differ according to the grade level and nature of the activities. The visual arts teacher, principal and other staff members should determine the most effective use of time and space to achieve the goals and objectives set for early childhood, middle and secondary school art programs.

Art centers in the kindergarten program are designed to allow students access to art experiences at different intervals of time. Flexible scheduling should provide art experiences for either individual students or for groups.

In grades one through four, 40 minutes of visual arts instruction per week is a recommended minimum. However, continuous visual arts instruction is very effective when included in the total curriculum on a more regular basis. For example, learning a visual language often supports the learning of another language (verbal). Each language should be taught in combination with the other.

Actual student work is only one component of the tasks in a typical elementary art lesson. Most of the time is used for management of materials and equipment, organization of the class for the lesson, clean-up and travel. It is recommended that art lessons be scheduled in larger blocks of time rather than in two short lessons per week. Classes, small groups and individuals may engage in the art activities when there is special need, interest or opportunity.

The middle grades (5-8) and secondary (9-12) visual art programs are elective courses with instruction by a certified art teacher/specialist. At both instructional levels extended periods of time ranging from 50 to 60 minutes are recommended. Art classes should meet as often and as regularly as other subjects. The middle grades art program can be effectively presented to students on an elective basis at intervals during the school year. This allows a student to participate in several types of visual arts experience. If related arts are included in the electives, a visual art student also has the opportunity to study humanities or to sing as a member of the chorus. Previously the middle school student has been required to take certain courses and has not had the opportunity to explore. At the secondary level visual art courses are scheduled on a quarter, semester or full-year basis earning five quarter hours credit, ½ Carnegie Unit for a semester or one Carnegie Unit for a full-year.

Field trips and other community-based learning experiences should be timed and scheduled as an integral part of the curriculum.

Financing

Physical facilities, equipment, and materials should be available in sufficient quantity and quality to enable the art staff to implement a comprehensive art program. Provision of instructional supplies is the responsibility of school administrators.

The budgetary needs of schools will vary according to the type of instruction and the type of resources required. An assessment of existng resources and art program development needs will determine the level of funds necessary.

Financial support of art programs should provide the following.

1. Instructional resources and supply budget with provisions to provide experiences in both the studio production activities as well as art history and criticism activities.

a. Materials, tools and equipment should be provided for experiences in

- environmental design (community planning, interior design, architecture)
- commercial design (fashion design, advertising design)
- photography
- film-making
- printmaking
- drawing
- painting
- sculpture
- ceramics
- jewelry design
- fibers

(This publication suggests simple experiences in each area named. As more advanced and technical experiences are planned, the needs become more specialized.)

b. Materials should be available to provide activities in art history, art appreciation and criticism.

- books, newspapers and periodicals
- filmstrips, slides
- films
- graphics: posters and art reproductions
- sculpture reproductions
- opaque, overhead, filmstrip and slide projectors
- black-out curtains
- television programs

2. Specifications to insure quality control of materials, supplies and equipment should be developed.

Students touring The High Museum of Art, Atlanta

Planning the Facilities

Adequate, functional facilities are necessary in providing a good art program in schools. Location, space, safety and special needs of the facility are determined through careful planning by the system and school staff and the architect. Art rooms should be designed to facilitate activities in studio production as well as activities in art history and criticism.

Space

The following suggestions for space allowance are included in the Georgia Department of Education publication, *A Guide for Planning and Construction of School Facilities in Georgia.*

- Space must be provided in the art department for groups of students to work independently in the areas of drawing and painting, textiles, printmaking, ceramics, jewelry, sculpture and photography.
- The art department should accommodate about 25 students.
- Adequate space for students to move from one supply area to another in order to get tools and materials should be provided.
- It is recommended that approximately 1,600 square feet of floor space be made available in order for students to work with large materials and in large and small groups with a variety of materials, tools, and equipment.

An art room in an elementary school should have a space allotment based on 45 square feet per 25 students or 1,125 square feet. The secondary art room should have a minimum of 400 square feet for storage in addition to a minimum of 1,600 square feet recommended or 2,000 square feet overall.

Location

In locating the art facility, planners should take into consideration the movement of equipment, supplies, and exhibitions; noise factors both inside and outside the art room; the need to cooperate with other departments; and lighting.

The multi-purpose art room should be located on the ground floor with a direct entrance from the out-of-doors. There should be easy access to a loading-unloading area for automobiles or trucks which transport heavy equipment and exhibitions. It should be convenient to parking areas if the room is to be used for community classes. The outside entrance should be convenient as work areas for projects which require excessive dust, noise or fumes.

Safety

It is the responsibility of the architect to plan for student and teacher safety, to avoid exposure to fire hazards or to the breathing of hazardous gases and fumes.

Excellent ventilation is essential. Special exhaust booths should be provided for spray areas, over acid baths and printing equipment and in dark rooms. Additional exhaust fans should be located to remove all hazardous fumes that may accumulate in the art room (fumes are not localized when many students are using oil paints).

Kilns for firing clay should have proper ventilation and be located in a separate room or in the instructional area. Since the kiln requires high voltage service, its location and wirng must be consistent with the fire codes. A master switch is an additional safety feature.

Fire extinguishers should be in planned readily accessible spaces. All combustible or corrosive materials should be stored in safety containers in a fireproof cabinet.

Special Needs

Large, sturdy *work tables,* specially designed for art room use, should be provided in sufficient quantity to accommodate the largest class using the room.

The tables should be extra wide to accommodate large pieces of paper, clay and other manipulative materials. They should have solid edges to which vises can be attached (typical lunchroom and library tables are not suitable). Light weight, sturdy *stools or chairs* should be available to students.

Acoustics should be of prime consideration in planning the art room. Materials which absorb sound should be used wherever practical.

Clean-up facilities should include a minimum of two sinks. Sinks shold be located in different parts of the room for easy access. They should have several hot and cold mixing faucets, and large, easy to clean sediment traps. Sinks should be stain-proof and surrounded by water-resistant materials. At least one of the sinks should be deep enough for filling buckets with water and for soaking large pieces of fabric.

Floors should be easily cleaned and skid-resistant. The floor should be resistant to all materials which are used in the art room.

Lighting should be carefully planned for control and intensity. Natural lighting requires a northern exposure or skylights. All natural lights must have some method of glare and blackout control. Provisions for blackout curtains, blinds or louvers are required for audiovisual projectors.

Artificial lighting should be adequate for overall illumination. Special lighting, such as spot or track lighting, is desirable in areas where models, set-ups and displays are to be used.

Electrical outlets should be distributed throughout the art room in order to avoid the use of extension cords. Outlets of 110 and 220 voltage will be needed for kilns and other specialized equipment. The location of outlets should be planned to reduce hazards and to avoid interference with activities and display areas.

Storage

Careful planning of *storage* is one of the most important considerations in providing for the needs of an art room. Care and organization of tools and equipment is an important part of the learning that is to take place in any art lesson. Well-ordered storage space permits the student to know where tools and art work are kept, encourages the correct use and care of supplies and equipment, guarantees their accessibility and facilitates keeping track of tools and equipment. Six types of storage are required for the visual arts program.

Bulk Storage of General Supplies

A storage room should be provided for bulk storage. This room should be used primarily for storage of reserve supplies of materials, special equipment not in daily use, audiovisual aides and media, and the storage of some three-dimensional projects. A minimum of 250 square feet is recommended for this room. The storage room should be adjacent to and connected with the art classroom and equipped with adjustable shelving of different dimensions. Narrow, vertical shelving and wide, low, horizontal shelving is desirable to accommodate the different types of paper storage. Bins for storing large rolls of paper and wood should be provided. Space within the storage room is needed as a station for a utility cart used in moving supplies to the classroom.

Limited Classroom Storage for Supplies Used Daily

A number of small storage units within the instructional space can be used for storage of materials and equipment needed often in the classroom (e.g., scissors, glue, rulers, brushes).

Storage should include open and closed adjustable shelving of base and wall types, drawers, shallow horizontal shelving and narrow vertical shelving.

Base cabinets should have flush handles and hinged doors. They should also have overhangs and toe-spaces. Their top and front surfaces should be of easily cleaned, durable materials. Exposed, exterior corners should be rounded. Metal cabinets should be avoided with the exception of one for flammable supplies.

Heavy-duty hardware should be used on all cabinets in the art room.

Paper storage in the classroom should include provision for various types and sizes. For sheets of paper and for poster board, low-height horizontal and narrow-width vertical storage are necessary. Sliding, tray-like shallow drawers in under-counter spaces are useful for paper as both weight and bulk can be a problem if it must be in large stacks. This type of storage should be designed with the inside measurement at least one inch in excess of the paper size. Storage units should comply with standard paper sizes. It is very convenient if the paper storage area is equipped with a 30-inch paper cutter on the top. There should be room for a large waste basket near the paper cutter. For *rolls of paper,* a dispenser should be supplied. It may be fitted onto wall brackets or be portable. Standard size rolls of paper are 36 inches wide.

Tools and Equipment

Tools and equipment should be located near the area where they will be used. Storage should be closed and lockable in most cases. Cabinets with inside wall panels of perforated hardboard or plywood with hanging devices are useful, as are portable tool panels. Such panels may have the tool silhouette painted on them with similar, identifying colors on both tools and boards. Special cabinets, similar to drawing board racks, may be constructed for storing portable panels when not in use. Drawers or small tray compartments, both lockable, are necessary for storing expensive and delicate equipment such as jewelry and leather tools and drafting instruments.

Project Storage

Adequate storage is needed for work-in-progress. Many projects are wet when in process or after completion and need special provisions for storage. The shelves should be well ventilated for quick drying in order to prevent warping, rusting, molding, spontaneous combustion or explosion.

Vertical racks provide the storage needed for drying watercolors, mounted paintings and drawing boards. The racks may be located on the tops of shelving or cabinets.

Storage of Reference Materials

Adjustable, open and accessible shelves should be provided for books and periodicals. A legal or chart-size file cabinet may be used for filing small reprodutions. A blueprint cabinet protects large reproductions and makes them easily accessible. Dust-proof storage in a cool dry place is needed for slides and filmstrips.

Storage of Students' Personal Items

The instructional space should have storage for students to leave personal items while they are working. Otherwise, work tables become cluttered and unsafe.

Georgia Department of Education photograph

Display Areas

Display areas should be provided within the art room and in other areas of the building. The art room should have adequate wall space to which two-dimensional work can be easily tacked or pinned. It is desirable to incorporate soft acoustically absorbent materials for the display surface. Such covering should be from floor or countertop to ceiling so that all possible space may be utilized.

Cabinet display space should be provided for exhibits within and without the art room. Some locked, glass display cases with adjustable shelving for three-dimensional work should be provided in othe public areas of the school building. Display units should be illuminated with concealed lighting.

A *gallery space* is very desirable in school. It can be used for showing the work of students, teachers, professional artists and traveling cultural exhibitions. The gallery should be located in an area accessible to the public. It should be planned with simple, attractive furnishings and proper lighting.

Office Space

An *office and conference space* for the teacher is desirable. Such an area can be used for parent-teacher and student-teacher conferences, storing records and files, grading student work, matting work for exhibitions, and storing visual aides. The office space should provide some view of the classroom for supervisory purposes.

Special Space Considerations

Photography

For middle and secondary schools, there should be a photography darkroom to be used by students of the visual arts program as well as others.

The *darkroom* should have a *double, light-tight door.* The room should be divided into two sections, one for use with *enlargers,* the other for loading, unloading and processing film.

Safelights should have permanent electrical connections. There should be one safelight for every 60 square feet of ceiling. Safelights should not be placed over the enlargers.

The number of *enlargers* provided should be determined by the number of students the particular school expects to allow in the photography class. Black panels should form dividers between enlargers to prevent exposure from neighboring enlargers. *Light-tight drawers* should be located under the enlargers for the storage of sensitized papers. *Electrical outlets* should be provided for the enlargers.

Sinks, splashboards and *walls* around sinks should be chemical resistant. Water temperature will need to be controlled for some processing. The *print washer* must fit into the sink.

Floors should be chemical, stain and skid resistant. *Exhaust fans* are essential in the darkroom. A dust-free *film closet for drying film is desirable. There must be working and storage space for other items, such as: a paper dryer,* a *light box, contact printers, developing tanks, cameras, bulk film loading equipment* and *acid-resistant trays.*

Storage shelves for chemicals for processing film should be located in a different area of the room from those for processing paper so that students will not confuse them.

Ceramics

Because of the dust factor related to clay, the clay area should be separated partially or completely from the other spaces allocated in the art room.

Ceramics requires special equipment and storage facilities. *Clay bins* should be rust-proof, leak-proof, air-tight and portable. These bins may be made of wood lined with non-corrosive metal and mounted on casters. Equally useful are 20-gallon heavy-duty plastic containers mounted on wooden frames with casters. Similar containers are useful for storing plaster, vermiculite and glaze materials.

Potter's wheels may be of the kick or variable-speed electric type. Electrical outlets for wheels should be located so that water and clay cannot reach them.

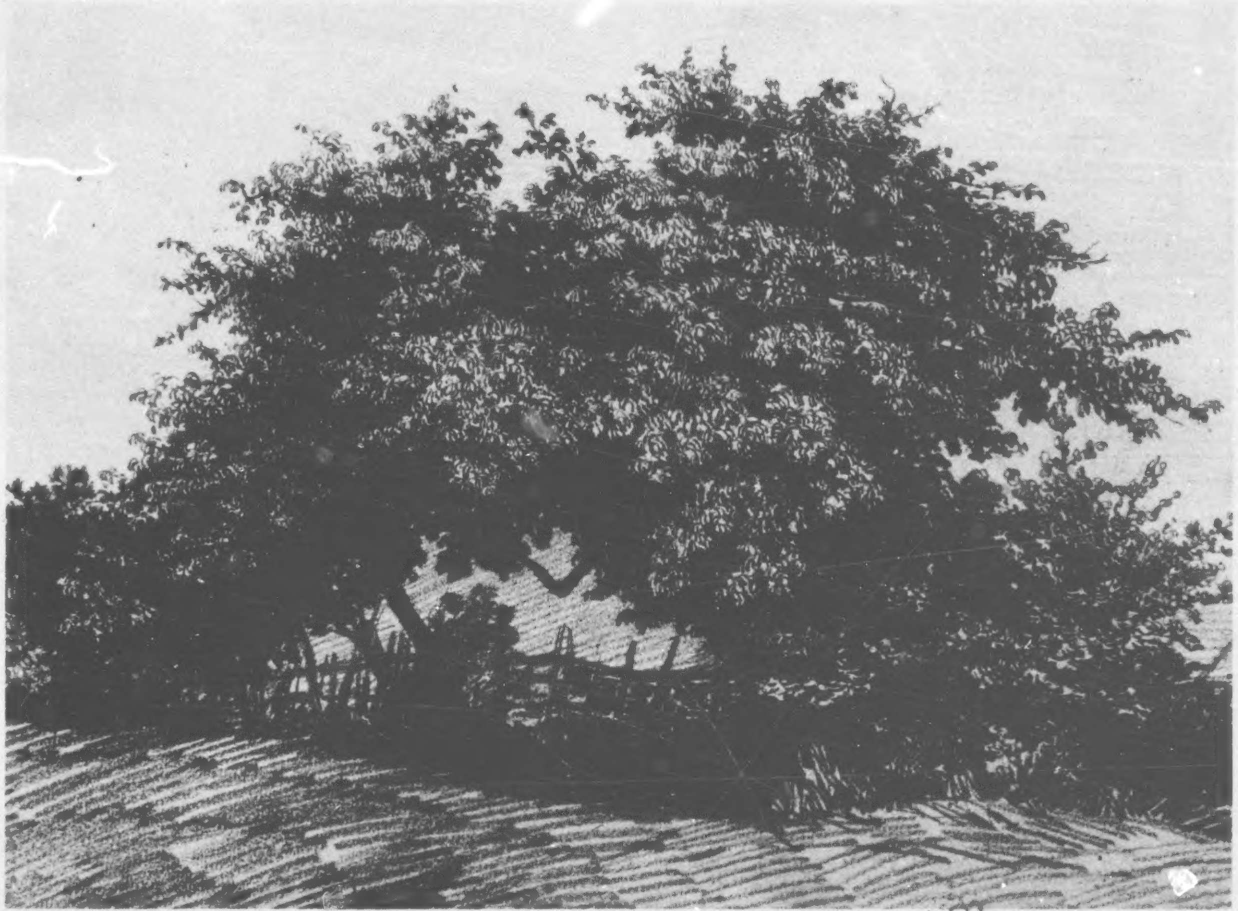
A *damp box* for storing work in progress is desirable, but it is not an absolute necessity with the current use of plastic materials for keeping clay damp. *Strong, variable shelves* are a necessity for storing work in progress, some which might be quite large and heavy.

A *wedging board* should be located so that it is convenient to the clay storage area.

The floor in a clay area should be hard, washable, skid-resistant and properly drained so that it can be washed down daily.

Self-Contained Classroom

In a self-contained classroom space should be alloted for storage of supplies, clean-up facilities and counter surface space. Enough space in the rear of the room for one or more large project tables is advantageous. Instructional bulletin boards and space for other display purposes should be planned.



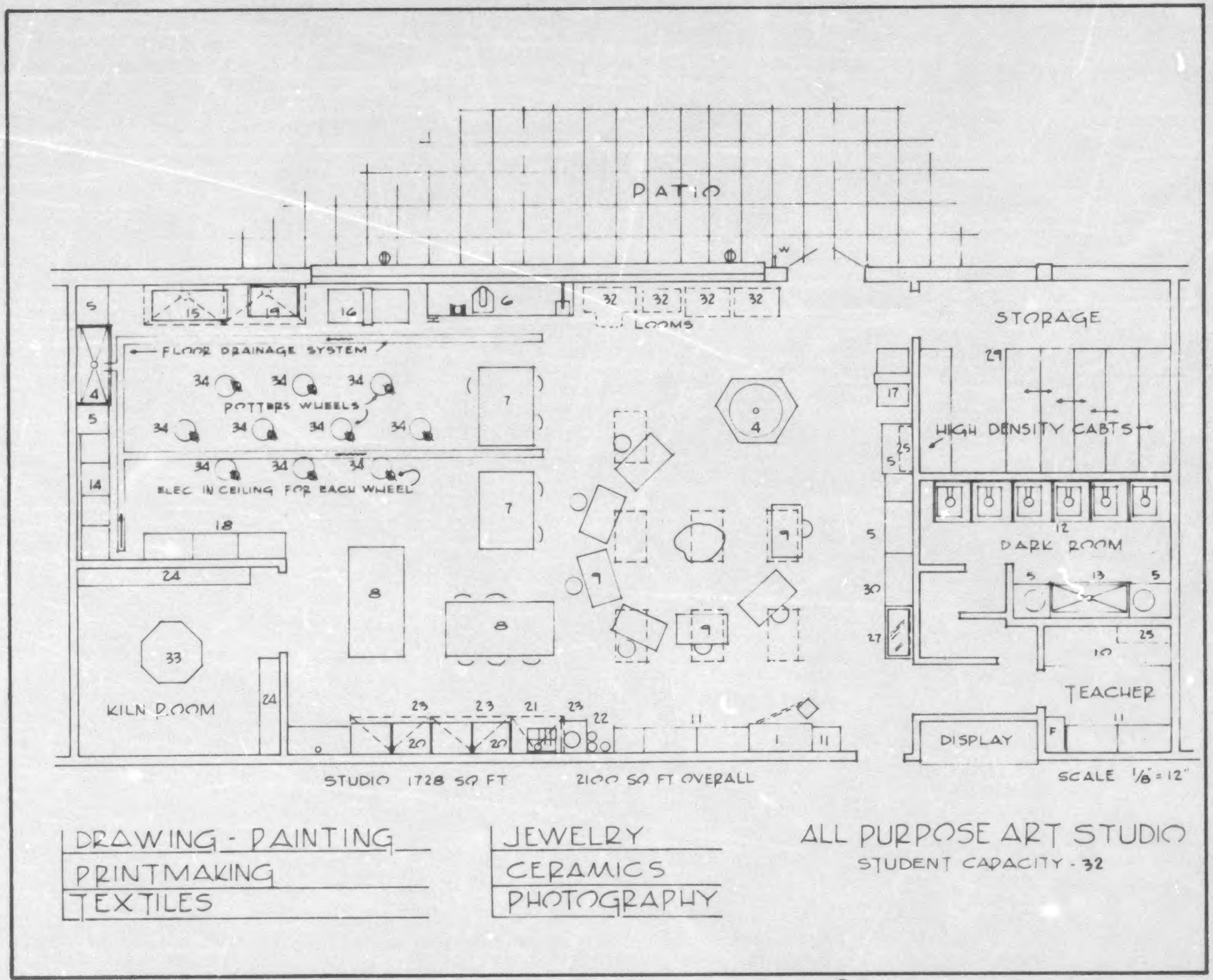
Louis Cabat (French, 1812-1893)
***Study of a Tree* (charcoal on paper)**
The High Museum of Art, Atlanta

Notes

1. Frank Wachowiak and Theodore Ramsay, *Emphasis Art.* Scranton, Intext Educational Publishers, 2nd ed., 1971, p.16.

EQUIPMENT LIST

1 Chalkscreen Projection Center
2 Overhead Mirror
3 Chalkboards
4 Studio Sinks
5 Counter
6 Workbench
7 Student Tables
8 Project Stations
9 Drawing Stations
10 Instructors Stations
11 Double-Level Storage Cases
12 Enlarger Booth
13 Photographic Sinks
14 Wedging/Sculpture Stations
15 Pug-Mill
16 Clay Roller
17 Print Press
18 Damp Cabinet
19 Glazing Booth
20 Jewelry Station
21 Welding Station
22 Centrifugal Casting Well
23 Canopy Hoods
24 Shelving/Drying Racks
25 Level 2 Storage
26 Mobile Storage/Transports
27 Light Table
28 Portable Chalkboard
29 Hi-Density Shelving
30 Print Drying
31 Burn Out Booth
32 Looms
33 Kilns
34 Potters Wheels
35 Display


PATIO
LOOMS
FLOOR DRAINAGE SYSTEM
POTTERS WHEELS
ELEC IN CEILING FOR EACH WHEEL
STORAGE
HIGH DENSITY CABTS
DARK ROOM
TEACHER
DISPLAY
KILN ROOM
STUDIO 1728 SQ FT
2100 SQ FT OVERALL
SCALE 1/8" = 12"
DRAWING - PAINTING
PRINTMAKING
TEXTILES
JEWELRY
CERAMICS
PHOTOGRAPHY
ALL PURPOSE ART STUDIO
STUDENT CAPACITY - 32

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Kelly Cothran
untitled
(pencil drawing)
Houston County Schools, School Art Symposium

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Steps for Developing a Visual Arts Curriculum

Task	Responsibility	Visual Arts Guidelines K-12
1. Form visual arts Curriculum Committee Composed of • local, curriculum director • local visual arts supervisor or designated visual arts curriculum leader • representatives from visual arts teachers in elementary, middle and secondary schools • media specialist • representatives from other curriculum areas (to be called on as needs arise) • guidance counselor (to be involved periodically) • representatives from the community (to be called on periodically)	Curriculum leaders, general and visual arts.	
2. Develop goals of visual arts learning • study general and visual arts goals of local and state educational agencies and state and national professional visual arts organizations. • study (or formulate) philosophy of school system regarding general education and visual arts education • consider local student needs, present and future	Visual arts curriculum committee	Goals Resources Appendices
3. Review high school graduation requirements (both state and local) and Statewide Criterion-referenced Test objectives.	Visual arts curriculum committee	
4. Study materials and provide sufficient time to discuss findings regarding such questions as the following. • What are your students' present attitudes toward visual arts? • What changes in attitudes and appreciations do you wish a mdified visual arts program to attain? • Are there specific visual art needs for your community? Are there particular needs in careers typically pursued by your students? • Do all present courses include sufficient opportunities for problem solving and evaluation? • What strategies of teaching should be employed? Are a variety of strategies used in teaching each course? • What major topics of visual arts should be addressed in the curriculum? Where should these be addressed? These findings should provide a framework on which the curriculum can be built.	Visual arts curriculum committee	Evaluating Objectives References Appendices
5. Develop student objectives for visual arts education and indicate those essential skills expected of graduating seniors whether they enter the world of work or postsecondary schools.	Visual arts curriculum committee and consultants	Goals Objectives Appendices Resources
6. Review existing curriculum to ascertain if essential skills are included in appropriate courses to ensure opportunities for students to study these skills; indicate those missing from curriculum.	Visual arts curriculum committee	
7. Review existing curriculum in terms of stated goals, objectives and local student needs; indicate inconsistencies.	Visual arts curriculum committee	
8. List courses to fulfill needs of local students—some may be mini-courses linked together for one quarter, one semester or one year, according to the organization and school size.	Visual arts curriculum committee	Sample Courses Appendices
9. Write tentative course plans using information and writings from previous steps. Plans should include the following. • ***Title*** — the title succinctly reflects nature of course. • ***Course description*** — the course description should be approximately	Visual arts curriculum committee	Objectives Sample Courses Resources Appendices Careers in Visual Arts

Task	Responsibility	Visual Arts Guidelines K-12
three to five sentences in length and should be written to give students and parents a good idea of the content and expectations. • ***Course objectives*** — each visual arts course should have at least one broad objective in each of the five strands of visual arts education. It is likely that such broad objectives will be the same, or very similar, for each visual arts course. Under each objective should be listed those tasks *which a student is to do* in order to achieve that objective. These tasks may be called indicators or student objectives. They should be measurable and may include such factors as • the time frame and • level of achievement or acceptability expected. The number of tasks (indicators) given for each objective may vary as may the amount and level of accomplishment required of students. Provisions should be made to adjust to individual student needs. Each objective should be keyed to the competency-based education graduation requirements whenever possible in order to show how the study of visual arts helps all students meet general competencies and requirements. • ***Content*** — because it is impossible to teach all content, this section should be carefully written to include content which is essential for the successful completion of the course by students. In addition, knowledge of this content		

Task	Responsibility	Visual Arts Guidelines K-12
should give students the necessary base for the next level of visual arts study. • ***Instructional Activities*** — these are the strategies and activities which relate to the achievement of a task, objective or goal. Such activities should be designed to help students with the mastery of skills, knowledge and attitudes. Such activities might include reading, writing, talking and discussions, listening, observing, interviewing, dramatizing, planning, exhibiting and manipulating. • ***Resources*** — all resources, both print and non-print, should be listed. In addition to books, films, tapes, prints, slides, periodicals, there should be a list of people in the community who are willing to be used as resource personnel. • ***Evaluation*** — evaluation should be built into each task or indicator required of students. This will insure that students are meeting the program goal to the extent required in a particular course.		
10. Review tentative course offerings and respond to these questions. • Have appropriate offerings been provided for all levels of students? • Can appropriate courses be scheduled each quarter or semester for all students? • Have courses been identified which match minimum requirements for graduation? Do these courses include the competencies required for graduation? • Are courses planned to allow for as much flexibility in scheduling as possible? • Are course objectives stated so that evaluation of student attainment can be	Visual arts curriculum committee Curriculum committee, additional art teachers and consultant(s)	Evaluating Objectives Course of Study Resources Appendices Careers in Art

Task	Responsibility	Visual Arts Guidelines K-12
measured? • Do the courses provide opportunities for a variety of strategies including discovery approach, small group or individual activities, observation, exploration, investigation, inquiry, organization of ideas, organization of data, applications to other disciplines, reinforcement? • How can the level of student involvement be increased? • Are student activities appropriate with respect to needs, abilities and interests? • Based on present inventory are all needed materials on hand? If not, list missing materials and rank them from most to least needed.		
11. Revise the tentative courses on the basis of responses to task 10 above.	Visual arts curriculum committee	
12. Develop a plan to field-test the program.	Visual arts curriculum committee	
13. Select schools and teachers to field-test the program.	Administrators, visual arts curriculum committee, visual art teachers.	
14. Field-test the program. Keep notes regarding changes needed in the program.	Designated personnel	
15. Review and revise curriculum — use questions in previous steps to develop plan for review and revision.	Visual arts curriculum committee	
16. Plan for evaluation of visual art curriculum.	Visual arts curriculum committee	Evaluating Objectives
17. Formulate and implement staff development plan.	Visual arts curriculum committee, appropriate administrators and all of visual arts staff	
18. Implement the visual arts curriculum plan.	Appropriate administrators, and all of visual arts staff	
19. Evaluate the visual arts curriculum each year.	Appropriate administrators, visual arts leaders and designated staff members	Evaluating
20. Review findings of evaluation each year and plan revision where needed.	Designated personnel	

A professional artist sketching

Career Resources List For Visual Artists

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Gail Corcoran, *Porcelain Calla Lily vase*, "Crafts in Georgia" touring exhibition, Georgia Council for the Arts, Atlanta

Career Positions	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Art Education					
Art teacher—school systems: elementary, secondary, high school; public, private schools.					●
Artist-in-Resident/Artist-in-the-Schools: serve one or more school systems as artist and educational resource; serves local communities as well.	●				●
Teacher-faculty member for colleges: private, public, community college, university, technical-vocational.					●
Teacher of art and recreation for corporations and armed forces overseas; teacher abroad in schools for children of American personnel; teacher in foreign school systems, all levels.		●		●	●
Teacher/instructor with service organizations in U.S. or abroad, in paid or volunteer capacity, i.e., American Red Cross, Girl Scouts of the USA.		●			
Recreation specialist/instructor for community, city, county, state recreation programs in the schools, parks, community centers; all media, arts and crafts, or specialty areas.	●	●		●	
Administrator for any of the above areas; developing and administering programs, development of funding, public relations, equipment maintenance; on local, state and national levels; public or private.	●	●		●	●
Art critic/writer for newspapers, radio, television on local, regional or national level; specialize in specific art forms, i.e. films, or generalize; educational and industrial periodicals as well as magazines for general public.	●	●	●	●	●
Part-Time Instructor with part-time programs: community centers, churches; regional and community arts and cultural centers, art galleries; adult education programs for single school or entire school system; camps, day or resident; nursing homes and drug-care centers, homes for the retarded, handicapped, delinquent or emotionally disturbed; college evening school and Saturday programs and area "free" universities; prisons; department stores; museums.					

Career Positions

Art Education • Art Therapy

	Work Areas Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Art therapist or instructor with veterans hospitals, public and private hospitals; U.S. & abroad; rehabilitation of physically or mentally handicapped of all ages. Teacher of art therapy in medical and educational institutions.		●			●
Instructor/therapist with recreation programs for the handicapped; local, state or federal agencies, public, private.		●			
Administrator/therapist for the above programs.		●			
Instructor/therapist in public school programs for emotionally, mentally or physically handicapped; same for homes for the handicapped, the delinquent; prisons.		●			●
Instructor/writer of specialized programs for the handicapped, for use in radio, television, or development of audiovisuals.		●	●	●	●

Crafts Ceramics, Wood, Jewelry, Glass, Weaving

Craftsman—free-lance, commission, self-employed make and sell own work on individual or lot basis to private buyers, consignment to gallery, shop or boutique.				●	
Historical craftsman—staff position: work as master craftsman, consultant or apprentice, in historical restoration projects, i.e. Williamsburg Sturbridge Village. Practice historically authentic aspects of craft, do historical research and documentation of craft.	●	●			●
Craftsman—contract or staff position for museums; make copies and reproductions of museum originals for sale in museums, shop and catalog orders; also for historical restoration sales.	●	●			
Craftsman—contract basis: for prestige department stores, make limited editions of prototype of own work. make limited edition copies of museum originals.				●	
Craftsman—commission: design and execute one-of-a-kind commemorative pieces for private buyers, architects, foundations, corporation, banks, libraries, professional organizations.		●		●	

(Crafts cont'd.)

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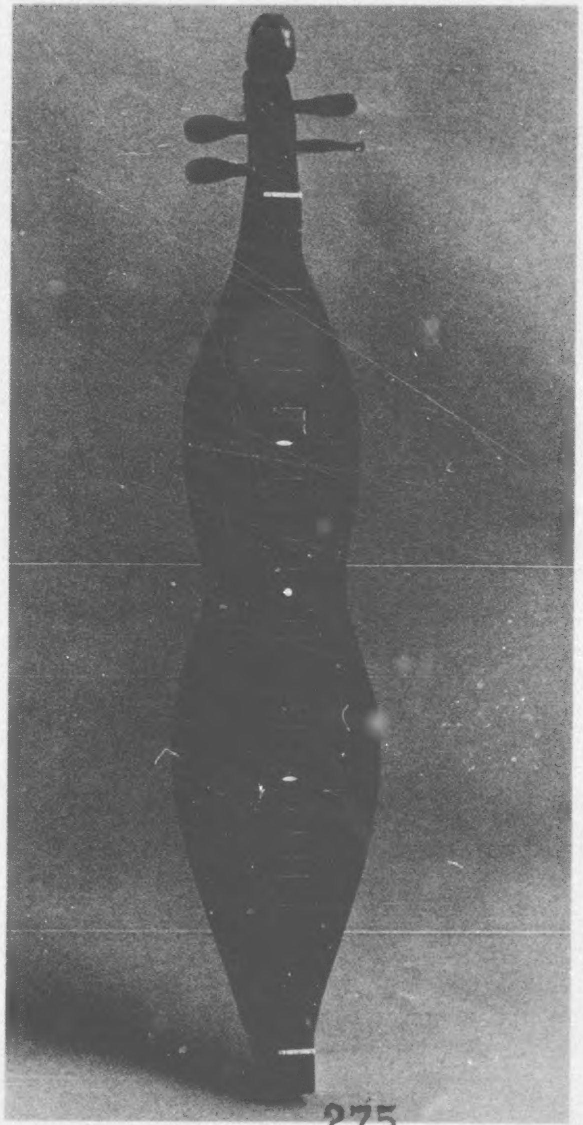
Joel Bowen
Appalachian hand-crafted dulcimer #223
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta



275

Imogen Cunningham (American, 1883-1976)
Martha Graham, 1931
(silver print)
The High Museum of Art, Atlanta

Career Positions

Work Areas

Crafts cont'd.	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Master Craftsman/design consultant to industry—contract, staff position: serve as designer and consultant to industries involved in limited or mass production of furniture, silver and flatware, glass, ceramics, fabrics, wall and floor coverings, etc. as are utilized in house furnishings, commercial and industrial markets. Also, commissions for prototypes for mass production of above.				●	
Model maker—commission on contract basis: for museums, educational programs, historical restorations, architectural firms. Design and construct working models for use in demonstrations.	●	●		●	●
Craftsman/crafts shop—self-employed owner or staff position: operate or work in shop servicing needs of other craftsmen and public, providing basic and supplementary supplies, instructions and expertise, organized classes, craft equipment for sale or rental and other related services. Operate shop in conjunction with community arts center or gallery.	●			●	
Craftsman/private studio—self-employed: operate and maintain private studio for own use or as a joint co-operative with other artists, or provide working space and materials for other craftsmen wishing to utilize studio's facilities under contract agreement basis.					
Craftsman—self-employed or staff position: restoration and conservation work for museums, historical restorations, architects, historical societies antique dealers, general public.	●	●		●	
Craftsman/designer—contract commission basis: design prototypes and models for companies which import hand-made crafts on mass scale for sale to hotels, department stores, decorators, architects etc. Executed by foreign craftsmen from prototypes provided.		●		●	
Artist-in-Residence Artist-in-the-Schools: serve one or more school systems as craftsman and educational resource; serves local commmunities as well.		●			●
Administrator for any of the above areas: developing and administering programs, development of funding, public relations, equipment maintenance; on local, state and national levels; public or private.	●	●		●	●

Also See Art Education, Industrial Design, Sculpture, Painting, Fibres

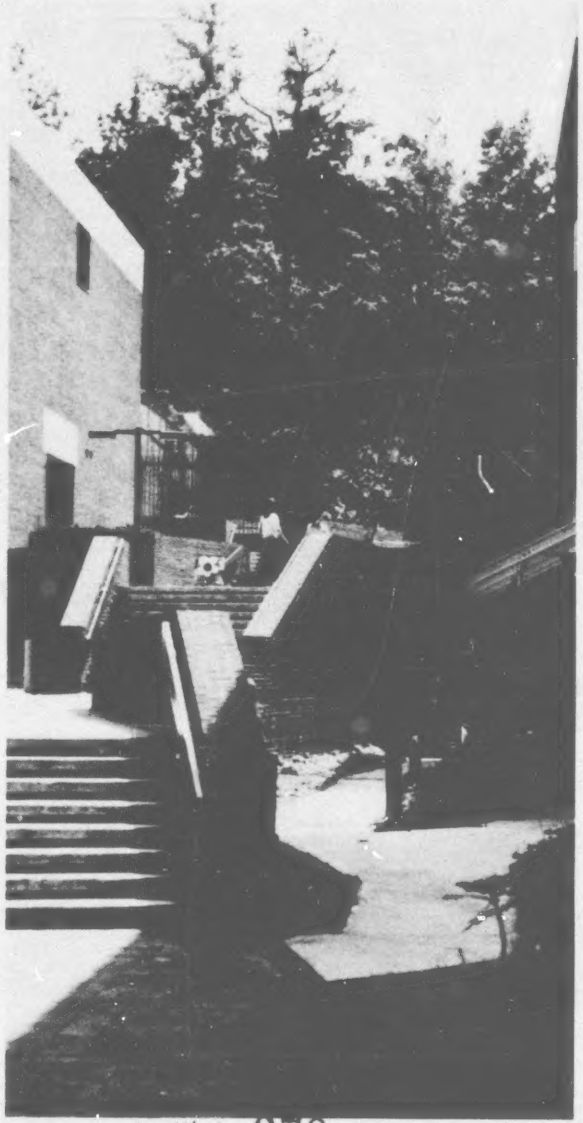
Career Positions

Environmental · Interior Architectural—Design

Community Design, Landscape Architecture

	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Architect/draftsman—self-employed or staff position with architectural firm; drafting and research of architect's plans; development of presentation drawings and lettering; Model building; related clerical duties as support staff to architects.	●	●	●	●	●
Architect—self-employed, commission, or staff position with firm or partnership: drafting of plans, space planning, site planning, design of commercial, industrial, or residential structures, also computer based analyses.	●	●	●	●	●
Architect—free-lance: provide architectural firms with services for any of the above, i.e., drafting, model building, renderings and presentation drawings, etc.	●		●	●	
Landscape architect—self-employed or staff position with architectural or landscape architectural firm; drafting, site planning, site evaluation, and some design. Preservational-ecological opportunities; also recreational opportunities planning and developing recreational facilities for local, state or national agencies. Coordinate plans with architect.	●	●	●	●	●
Interior designer—self-employed or staff position, with firm or partnership: drafting of plans for interiors—residential, commercial, industrial installations—design of space's use, space planning. Provide or use computer-based analysis, analyzing traffic flow, population growth or concentration, etc. for further effective planning.	●	●	●	●	●
Administrator/planner—self-employed or staff: provide computer based analysis service to city planning commissions, architects, educational institutions, on a contract or fee basis. Position of computer programmer; clerical support staff.	●	●	●	●	●
Project or city planner—staff position: for local, state or federal agency, or independent firm; drafting, site analysis and evaluation. Staff support position within firm or agency, doing drafting, model building, clerical duties, presentation drawings and lettering.		●		●	●
Photographer—self-employed or staff position: interior photography for clients or publications; a highly specialized field requiring strong photographic background.	●		●	●	●
Writer—staff position or free-lance: write for periodicals featuring architectural articles; magazines for general audience, architectural periodicals.	●		●	●	

Georgia Department of Education Photograph



Georgia Department of Education Photograph

Career Positions

Fashion Apparel Design

	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Fashion designer—consultant, under studio or union contract: design costumes for movie industry; serve as apprentice to designer, assisting in selection and purchase of fabrics and accessories, pattern drafting, draping, conceptual presentations and renderings. Same for television industry; same for theater—some opportunity for beginners in "straw hat" summer theater.	●	●	●	●	
Fashion specialists—consultant, or staff position: to historical restorations, museums, foundations, historical societies on local, state and federal level. Specialize in restoration, preservation, identification of styles and fabrics, reconstruction of fashion designs to suit appropriate periods. Oversee design and construction of historically appropriate costumes for wearing on site. Also, fashion curator in charge of display of costumes.	●	●			●
Fashion writer/editor/critic—free-lance or staff position: write fashion articles for trade magazines and fashion periodicals, newspapers. Research assistant for historical periodicals, publishers. Writer or critic for television news commentaries covering fashion reporting; research and awareness of styles, marketing and trends, coverage and sketches of fashion scene.	●		●	●	●
Designer—free-lance or staff position: specialize in apparel for men, women, children; design for specific clientele with own shop, commission work, or design for firm serving broader market through mass production of garments. Free-lance design for established boutiques and stores.		●		●	●
Designer—free-lance, commission or staff position: provide support services to established designers, boutiques, stores, historical restorations, dressmakers. Seamstress, draper, cutter of fabrics, adjustments in garments.	●	●		●	●
Fashion display specialist—staff position, sometimes union membership required with major department stores. Design display windows and display units within store; display coordinator for chain of stores.				●	●
Buyer, salesperson—for boutiques, department stores; own and administer own shop, retail or to trade only. Sales for fashion design house, representing merchandise of company to prospective buyers, i.e., boutiques, stores and department stores, etc.				●	
Designer—free-lance: specialize in particular area of design, selling to boutiques and department stores, sell and design such items as accessories (scarves, jewelry, novelty items). Owner of firm, or staff.				●	

Work Areas

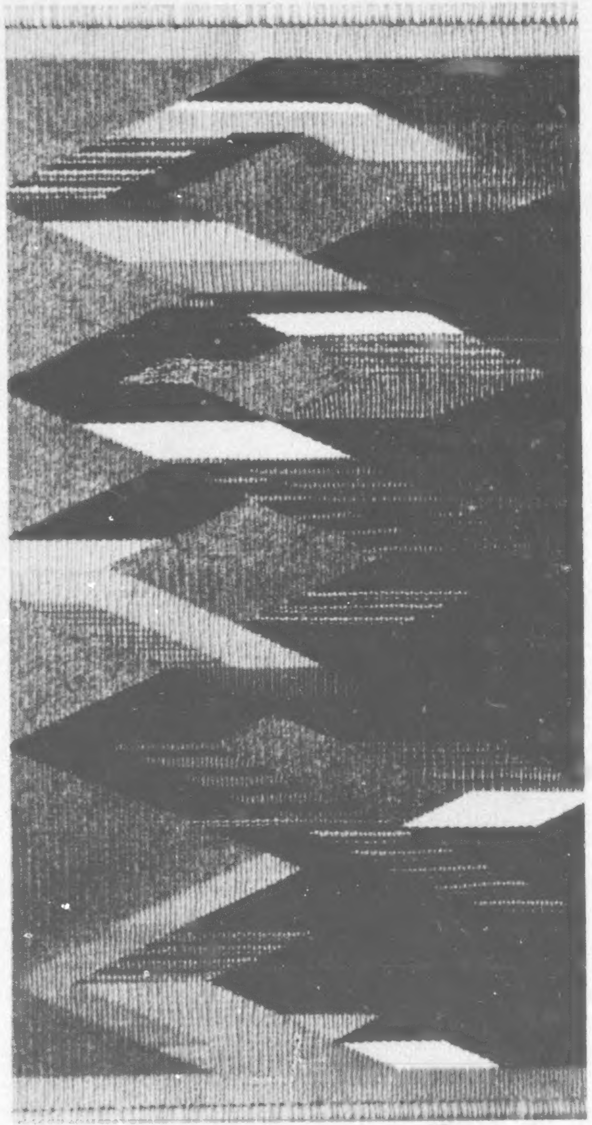
(Fashion Apparel Design cont'd.)

Career Positions

Fashion Apparel Design cont'd.	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Fashion coordinator—free-lance or staff position: present stores', designers', or manufacturers' designs to buyers or public. Public relations responsibilities, coordination of wardrobes, accessories, work with models, press and company representatives.	●		●	●	●
Designer/illustrator—staff position: specialize in illustration of designers' conceptions for presentation to managerial staff of design firm; specialize in drafting of patterns from designer's originals for garment production. Specialize in development of patterns for home sewing; illustrate designers' conceptions for presentation in consumer periodicals, sewing pattern books, and pattern packages. Preparation of fashion sketches for subscribers.				●	●
Worker within fashion trade—usually union membership required: sewing machine operators, seamstresses, fabric cutters, layers of fabric for cutting, markers, drapers. Work for garment manufacturer. Other positions with manufacturer of apparel include Quality Controller, controlling quality of merchandise corporate public relations, maintaining company's image in press and with prospective buyers, etc., and other areas of management, i.e., marketing.				●	
Fashion design teacher—teach fashion design in art centers or high school evening classes in community. Teach in specialized technical/vocational schools featuring fashion design; art colleges and high school curriculum.		●			●

Georgia Department of Education Photograph

Gary Miles Sawyer
Tapestry
"Crafts in Georgia" touring exhibition
Georgia Council for the Arts, Atlanta



Career Positions

Fibre • Textile Design • Weaving

	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Weaver/designer—self-employed: provide works to crafts galleries, interior designers, architects, department stores, churches, community centers, specialty shops, historic restorations; on free-lance basis, or by commission.	●	●		●	
Owner/administrator of weaving and design studio, or gallery; independent or a cooperative with other artists. Limited scale production or one-of-a-kind, and marketing of products.					
Consultant/Coordinator or Buyer for department stores, interior designers and architects concerned with home furnishings or commercial-industrial installations.				●	
Restorer/analyst for museums and historical foundations, either for fabrics or related tools and equipment; community-supported museums and historical societies, public or private institutions of local, state or national scope, also galleries and museums associated with educational institutions.	●	●		●	●
Writer for crafts-oriented or historical publications; development of audio-visuals for educational manuals or programs.	●		●		●
Teacher/faculty member in public or private school systems, adult evening classes, colleges' and universities' art departments, art colleges, community art centers, summer crafts schools.					●
Administrator of the above programs; development and administration of fibre-associated programs, development of funding, public relations, equipment maintenance; on local, state, or national level; public or private.	●	●	●	●	●
Designer, or stylist for corporation producing: paper products, i.e., wallpaper, wrapping, greeting cards, packaging; woven or printed fabrics for commercial, residential or industrial use; floor coverings and other related products. Development of materials necessary for the production of these products; testing. Free-lance or staff position, or as consultant.				●	
Sales representative for fabric houses, interior design firms, corporations.				●	
Self-employed agent representing designers and other artists to corporate design department head interior design firms furniture industry, etc.				●	

Career Positions

Graphic Design

	ork Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Graphic designer—staff position: graphic design for firm producing packaging or containers for products, package or container graphics. Also, trophy makers, toy designers. Teacher of same.		●		●	●
Graphic designer/art director—staff position: sometimes union, for television; studio or network position. Design graphics for use in programming, tv. graphics and advertising; work on visualizations, storyboards, stage sets, animation and cartoons.			●	●	
Graphic designer/apprentice, assistant to Art Director, Art Director—staff position: studio owner, or with advertising agency. Design graphics for consumer advertising campaigns and product promotion. Develop liaisons with new clients; make presentations to clients; development of market research and planning of promotional campaigns. Handle all aspects of studio work on free-lance or staff basis, i.e., mechanicals for agencies, layout, paste-up technicals and lettering, retouching, keyline. Specialties in tv. graphics, photographic advertising and processes. Teacher of same.		●	●	●	●
Graphic designer for urban graphics—free-lance or staff position: for display companies, sign companies, printers, agencies, banks, community organizations, government agencies. Design billboards, signs, charts, show cards, truck lettering, murals, instructional or directional signs. Teacher of same.	●	●	●	●	●
Corporate designer—staff position: design and develop audio visuals and other aids needed to train employees, design of audio-visuals for company's annual reports and publications. Training films, manuals, booklets, cartography. Also, government agencies, map companies, museums, department stores.		●	●	●	●
Designer/Art Director—staff position: for department stores. Coordinate and supervise other art staff, responsible for visual representation of products and services offered public. Coordinate work of fashion artists, furniture artists, layout artists, merchandise artists, store and window display; work with agencies and newspapers coordinating advertising campaigns; marketing research.				●	
Corporate designer/Art Director—staff position: for corporation, within art department. Work on such projects as corporate image, logos, annual reports, brochures, package and product design, market research, promotion, visualizing, business forms, etc. Teacher of same. Also See Art Education	●	●	●	●	●

(Graphic Design cont'd.)

Georgia Department of Education Photograph

Good For You
Good For You
Good For You

Georgia Department of Education Photograph

Quick Start

maximum productivity in minimum time for new

Career Positions

Graphic Design cont'd.

Work Areas	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Graphic artist—staff position: for newspapers. Position of art director, coordinating processes and staff; cartoonist; editorial and reporting artist; merchandise artist; work on production, layouts and paste-ups, etc.		●	●	●	
Graphic designer—staff position or free-lance; for publishing company. Design covers and formats for publications; design jackets; illustrations and technical work. Specialize in school books, coloring books, children's books. Layout, execution, direction of photographers, portfolio review of applicants for staff openings, depending upon size of firm, would be involved in art director's position.	●	●	●	●	●
Graphic designer—free-lance or staff position: for firm or agency specializing in trade advertising—trade journals, catalogs, direct mail advertising. All aspects of technical work, coordination with printer, marketing research, etc.			●	●	
Graphic designer—staff position: for printing firm. Design and execution of catalogues, technical manuals, letterheads, forms, posters and other accounts for clients. Also, Government Printing Office. Type designers, typographers, layout, paste-up, strippers, etc., usually non-union positions. Union positions as pressmen. Teacher of same.	●	●	●	●	●
Graphic designer—staff or free-lance: for novelty company, designing such items as badges, buttons, tags, bracelets, etc.	●	●		●	
Designer—free-lance or staff: for companies producing wallpapers, greeting cards, calendars, fabric.				●	
Graphic designer—free-lance, self-employed, staff position: specialize in poster design, design and execution of posters for range of clientele. Design graphics, illustration, animation or cartoons. Handle all aspects of production and distribution. For community organizations, fairs, churches, exhibitions. Also, commercial and novelty silkscreen companies. Teacher of same.	●	●	●	●	●
Graphic designer—staff: design graphics for architectural firm, for client presentations, renderings, directional and informative signs, logos, reports, and other audio-visuals; landscape architects also.		●		●	●
Graphic designer/Art Director—staff position: with motion pictures. Animator, titler, art direction, stylist, union and non-union; work on visualizations, stage sets, animation, etc. **Also See Art Education**	●	●	●	●	●

Career Positions

Work Areas

Illustration

	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Illustrator—self-employed, free-lance, or staff position: illustrate books, periodicals; specialty areas: children's books, medical journals.	●	●	●	●	●
Illustrator—staff position: for advertising agency visual presentations for client accounts.		●	●	●	
Illustrator for department store, or art director: design, coordinate, or develop displays, mailing pieces and public relations campaigns.	●	●		●	●
Illustrator staff or free-lance: for record company designing record covers and promotional pieces. Designer of promotional murals or posters for record stores.			●	●	
Illustrator/designer/art director—staff position: for greeting card company; also design other paper accessories, i.e., posters, party accessories, wrapping papers, tablecloths.				●	
Illustrator/designer—staff position or free-lance: doing fabric designs for textile firms; also design rugs, wallpaper, other living accessories.	●	●		●	●
Illustrator—free-lance: provide limited edition or original works of art to architects, interior designers, galleries.	●	●	●	●	●
Illustrator—staff or free-lance: doing medical/technical illustration for medical or scientific journals; technical drawings and maps for government.		●	●	●	●
Illustrator for fashion houses and periodicals featuring fashion illustration, dressmaking firms, pattern houses, department stores.	●		●	●	●
Illustrator for television programming: provide illustrations for documentaries being made, news and weather audio-visuals, instructional and educational television. Teach the use of the above.	●	●	●	●	●
Illustrator—staff or freelance: for company's in-house publications, publications for stockholders and public consumption.		●	●	●	

(Illustration cont'd.)

Georgia Department of Education Photograph

Georgia Department of Education Photograph

Career Positions

Illustration cont'd.	Work Areas: Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Illustrator: specialist in display for museums' display units; apprentice to staff specialist who designs or repairs displays.	●	●		●	●
Designer of displays for department stores, windows and store's departments.				●	
Illustrator/cartoonist—staff or self-employed, free-lance: design cartoons for newspapers, periodicals, advertising agencies, government agencies, political parties.	●	●	●	●	●
Fashion Illustrator—staff or free-lance: for newspapers and magazines, fashion publications, pattern companies, department stores, advertising agencies; design of accessory items and illustration of them.			●	●	●

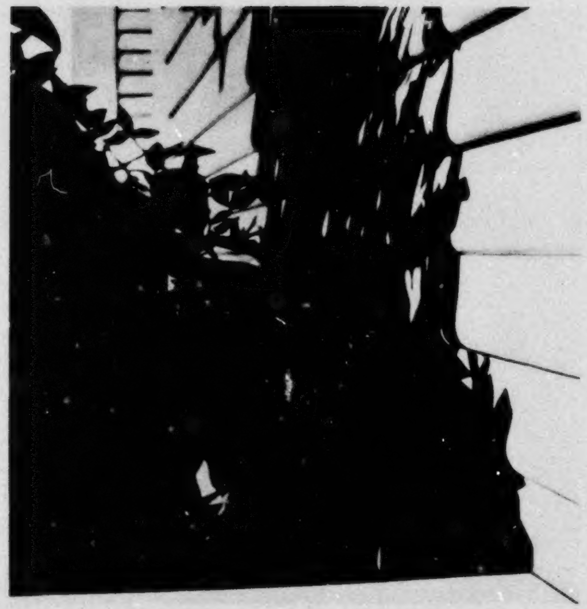
Also See Art Education, Photography/Films, Graphic Design

Career Positions

Industrial Design

	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Industrial designer—consultant, free-lance, own firm, partnership, or staff of design firm: specialize in design of consumer products for production, design of commercial items, i.e., home & office products, light or heavy industrial equipment, structural aspects of packaging, transportation systems, aerospace hardware, etc. Teacher of the same.	●	●	●	●	●
Inventor—consultant, free-lance, own firm, partnership, or staff of design firm: specialize in areas of design, as above. Or, service design needs of inventor, providing mock-ups and models, drafting for presentation and renderings. Teacher of same.	●	●	●	●	●
Exhibition designer—consultant, own firm, staff position: design exhibition equipment and presentation for conventions of industry, education, museums, government, etc., environmental design. Or provide exhibition services to convention bureaus and hotels. Design and development of equipment utilized in displays.	●	●	●	●	●
Industrial designer—consultant, self-employed, staff position: design commercial interiors, stores, educational facilities, gas stations and other specialized architecture; independent firm or in conjunction with architectural firms.	●	●		●	●
Product planner—staff position with corporation: design strategy for marketing of products; managerial and sales positions; computer-based analysis.	●	●	●	●	
Research specialist—consultant, own firm, or staff position for corporation: investigate consumer reactions and competitors' products, make evaluations and recommendations; computer-based analysis.		●	●	●	
Model maker—self-employed, own shop, free-lance, or corporate staff position: make models and mock-ups of designs for other industrial design firms or designers, architects; mock-ups of all types products: i.e., tools, toys, automobiles, appliances, furniture, heavy industrial, medical, or agricultural equipment. Work in miscellaneous media, i.e., glass, plastics, metals, paper, wood, etc.	●	●	●	●	
Writer—free-lance or staff position: write for periodicals featuring industrial design-related articles, reports on consumer—oriented products; product research for writers; general audience periodicals, consumer report periodicals, industrial design and trade magazines.	●	●	●	●	●

Carleton Garrett (American)
Car Parade
(mechanical sculpture)
The High Museum of Art, Atlanta



Bliff Elrod (American, b.1946)
Porch Foliage
(oil on canvas)
The High Museum of Art, Atlanta

Career Positions

Painting

Painting	Work Areas: Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Painter—self-employed: provide works to galleries under contract to; paintings for interior designers, architects, department stores' galleries, libraries, community centers, churches, banks etc., on free-lance basis, or by commission.	●	●		●	●
Painter—self-employed: commissions for portraits of individuals, animals, scenes etc., on behalf of corporations, individuals for private use, local, state and federal government agencies, churches, colleges.	●	●	●	●	●
Artist for government-funded special projects such as documentation of commemorative occasions.	●	●	●		
Consultant/Coordinator or Buyer for department store, department of fine arts, store's gallery, or art supplies, framing and matting of prints and paintings.				●	
Owner/administrator of gallery: serve other artists through exposure to buying public; serve public through framing and matting services; consultant to prospective buyers of art.				●	
Administrator/curator for museums, foundations and corporations with art collections.	●	●		●	●
Specialist for galleries, museums or historical foundations in restoration, preservation, or exhibition of works of art. Self-employed, or staff position.	●	●		●	●
Painter—commission: mural painter for interiors or exteriors of buildings for corporation advertising, advertising firms, billboard companies, local and city arts commissions in coordination with neighborhoods, architects, interior designers.		●		●	
Artist-in-Residence/Artist-in-the-Schools: serve one or more school systems as artist and educational resource, serving local community as well.					●
Designer of stage sets for theater productions and responsible for their construction; design or construction of window displays for stores.				●	●

(Painting cont'd.)

Career Positions

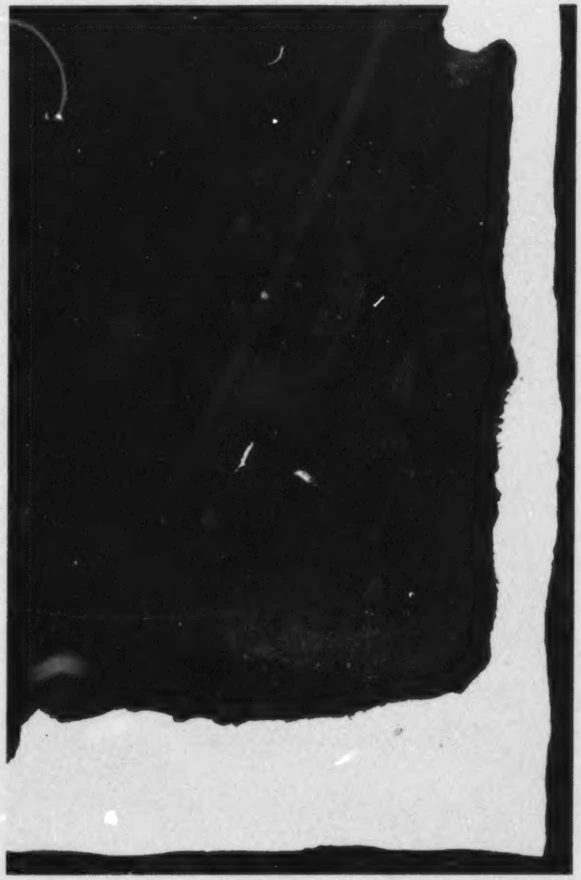
	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Writer for arts-related periodicals, magazines serving the trades, general public, and in-house organs. Critic/writer for newspapers, radio, television, on local, regional or national level; specializing in specific art forms, or general. Development of related audio-visuals. **Also See Art Education**	●	●	●	●	●
Teacher/Painter/Administrator in community arts center; staff position teaching classes, operating studio, administering programs for center. Responsibility for generation of funds for the operation of center, contracts with other artists on staff, care of buildings, administration of exhibitions, etc. Staff positions for any one of these functions with other public service organizations with community centers.	●	●	●	●	●
Painter for major importing firms which deal with importing of paintings on a mass scale for sale in hotel galleries, department stores and to decorators & architects. Provide company with original quality prototypes which foreign artists then copy for import.				●	

Photography

Photography, Cinematography
Film, Film Animation, Television

Owner/administrator of professional photographic studio; independent studio or division of a firm, i.e., advertising agency, marketing division of larger corporation. Assistant in studio doing retouching, camera work, developing photographs.		●	●	●	●
Studio or company representative: represent the photographer's or studio's skills and products to potential customers in advertising, corporations, or general public; support staff positions doing general office work, development of marketing techniques, public relations, etc.		●	●	●	

(Photography cont'd.)



Helen Frankenthaler (American, b.1928)
***Sagittarius*, 1967**
(acrylic on canvas)
The High Museum of Art, Atlanta

Scott Marshall
Solarization #2
(photograph)
Oconee County Schools, School Art Symposium

Career Positions

	Work Areas				
Photography cont'd.	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Photographer/cameraman: staff position or self-employed free-lance contract work, dealing directly with client or through established photographer. Specialty areas of portraits, weddings, scenics, aerial photography, photography for school systems, residential and commercial interiors, etc.		●	●	●	●
Photographer: free-lance or staff position; specialization areas of medical photography, institutional photography; photographer for trade journals, magazines, newspapers, book publishers, advertising agencies.		●	●	●	●
Owner/administrator of photographic resource center: provide service to newspapers, advertising agencies, television stations, and trade journals of photographic resource files.		●	●	●	
Corporate or institutional staff photographer: document development of products or occasions; develop films and audio-visuals for training programs for employees; work with or hold the position of art director/art department head in providing for other corporate and institutional needs.		●	●	●	●
Photographic curator: staff position for museums, historical, educational foundations and institutions, and galleries; record artifacts; administer slide library; presentation, preservation and repair of films, negatives and old photographs. Researcher of historical photographs and photographers and filmmakers, equipment and methods.	●	●	●	●	●
Owner, administrator, or salesperson of photographic equipment, products and services such as equipment repair. Company representative or staff position in specialty of equipment repair; specialty in development, experimentation and evaluation of new films and processes for photography and filmmaking.		●	●	●	●
Owner, administrator, assistant in photographic firm specializing in developing and enlarging customers' films; service general public, firms; or photographers' needs only.		●	●	●	
Art director; staff position with advertising agency or advertising division of large corporation. Specialize in development and production of product-oriented films and photography for commercial use.		●	●	●	
Film director, researcher, or assistant, making films for commercial, foundation-funded or public television stations. Cameraperson for specialized area, i.e., news, or general.		●	●	●	●

(Photography cont'd.)

Career Positions

Photography cont'd.

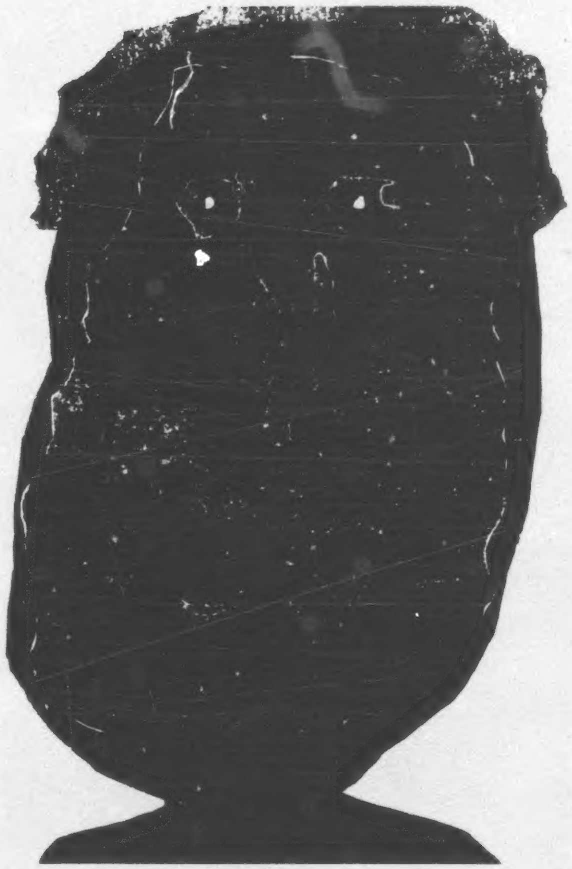
Career Positions	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Teacher/faculty person: teach high school, college students use of equipment and processes involved for photography, films, television & video; service single institution, department, or school system; consultant to schools and colleges. Also See Art Education		●	●		●

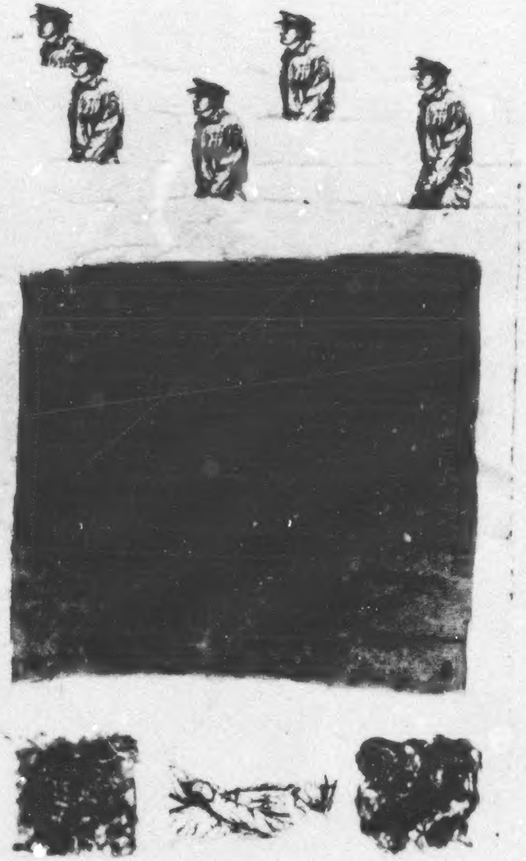
Printmaking

Career Positions	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Printmaker—self-employed: provide works to galleries under contract to; graphics for interior designers, architects, department stores' galleries, libraries, community centers, churches, banks, etc. On free-lance basis, or by commission.	●	●		●	●
Printmaker—self-employed: commissions of individual works or in series for corporations, individuals for private use, local, state and federal government agencies, churches, colleges, museums.	●	●	●	●	●
Consultant/Coordinator or Buyer for department store, in department of fine arts, store's gallery or art supplies; framing and matting of prints and paintings.				●	
Owner/administrator of gallery: serve other artists through exposure to buying public; serve public through framing and matting services; consultant to buyer/collectors, consultant to other galleries and museums in field of printmaking.	●	●		●	●
Administrator/curator for museums, foundations and corporations with collections of prints or general arts.	●	●		●	●
Specialists for galleries, museums or historical foundations in restoration, preservation, or exhibition of works of art. Self-employed or staff position.	●	●		●	●
Owner/administrator/printer, self-employed or staff position: operate printmaking studio, offering reproduction services to other artists, entire process controlled in-house, or offer artists use of equipment. Cooperative print studio with other printmakers. Free-lance on an individual basis as printer for other artists and printmakers.	●	●	●	●	●

(Printmaking cont'd.)

Jean Dubuffet (French, b.1901)
***L'Enfle Chique*, 1963**
(lithograph, 4/5)
The High Museum of Art, Atlanta





Lori Durand
untitled
(mixed media, handmade paper)
Cobb County Schools, School Art Symposium

Career Positions

Printmaking cont'd.	Work Areas: Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Apprenticeship or partnership with master printer. Specialized involvement areas of book design, typographic design, bookbinding, illustration, etc.	●	●	●	●	●
Workshop position in printing or publishing firm: printer, set up and run machines and presses.	●	●	●	●	●
Poster artist, free-lance, self-employed: provide galleries, theaters, public programs, community centers, etc., with specially designed posters in limited editions with purpose of sales or public relations in community; silkscreens or woodcuts. Sales to museum shops.	●	●	●	●	●
Writer for arts-related periodicals, magazines serving the trades, general public, and in-house organs. Critic/writer for newspapers, radio, television, on local, regional or national level; specializing in specific art forms, printmaking, or general.	●	●	●	●	●
Artist-in-Residence/Artist-in-the-Schools: serve one or more school systems as artist and educational resource, serving local community as well.					●
Teacher/Printmaker/Administrator in Community arts center; staff position teaching classes, operating studio, and administering programs for center. Also have responsibility for generation of funds for operation of center, contracts with other artists and staff, care of buildings, administration of exhibitions, etc. Staff positions for any one of these functions with other public service organizations with community centers. **Also See Art Education**	●	●	●	●	●

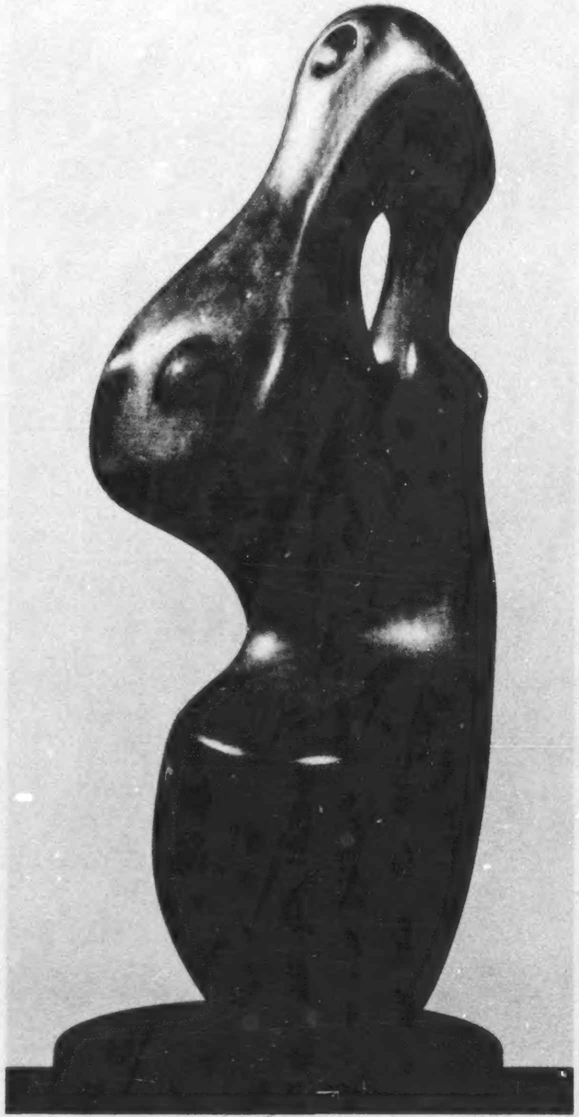
Career Positions

Sculpture

	Work Areas				
	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Sculptor—self-employed: provide works to galleries under contract to; sculpture for interior designers, architects, department stores' galleries, libraries, community centers, churches, banks, malls and shopping centers, etc., on a free-lance basis, or by commission.	●	●		●	●
Sculptor—self-employed: commissions for portraits of individuals, animals, abstracts, etc., on behalf of corporations, individuals for private use, local, state and federal government agencies, churches, colleges.	●	●		●	●
Artist for government-funded special projects such as documentation of commemorative occasions.	●	●	●		
Consultant/Coordinator or Buyer for department store, department of fine arts, store's gallery, or art supplies, framing and matting of prints and paintings, restoration and repair of sculpted objects.				●	
Owner/administrator of gallery: serve other artists through exposure to buying public; serve public through services of appraisal, repair and restoration of sculpture. Consultant to prospective buyers.				●	
Administrator/curator for museums, foundations and corporations with art collections.	●	●		●	●
Specialist for galleries, museums or historical foundations in restoration, preservation, or exhibition of sculpture. Display and model making. Self-employed or staff position.	●	●		●	●
Artist-in-Residence/Artist-in-the-Schools: serve one or more school systems as artist and educational resource, serving local community as well.					●
Designer of stage sets for theater productions, responsible for their construction; design or construction of window displays for stores. Designer of materials used in store displays for private companies specializing in display.				●	●
Writer for arts-related periodicals serving the trades, general public, and in-house organs. Critic/writer for newspapers, radio, television, on local, regional or national level; specializing in sculpture, or general. Development of related audio-visuals. Writer/maker of documentaries about sculpture and the arts, etc.	●	●	●	●	●

(Sculpture cont'd.)

Henry Moore
Composition, 1932
(beechwood sculpture)
The High Museum of Art, Atlanta



Lori Burch
Jewel box
(bronze and enamel)
DeKalb County Schools, School Art Symposium

Career Positions

Work Areas

Sculpture cont'd.	Historical & museums	Government & public agencies	Multi-media: tv, film, newspaper, magazines	Commercial, Industrial	Educational
Model-maker for architects; self-employed or staff position.		●		●	
Medical designer: make models and molds for teeth, artificial limbs.		●		●	●
Designer/sculptor of animated figures (i.e., Disney) for displays, carnivals, theater, television and movie sets.	●	●	●	●	●
Designer of toys, play equipment, playgrounds. Staff position or self-employed; work with toy companies, companies producing recreation equipment, architects and urban planners.	●	●		●	
Metal worker: welding, casting with ironworks, foundries, body shops for autos, steel mills.	●	●		●	
Owner/administrator of a foundry for the casting and production of other sculptors' works; owned and operated by self or as a cooperative with other artists.					

Also See Art Education

308

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Selected Bibliography

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Bethlehem, Pa. 18001

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Organizations for the Essentials of Education

Society must reaffirm the value of a balanced education.

Leaders of several professional organizations reached this conclusion in 1978. They circulated a statement on the essentials of education among a number of professional associations whose governing boards endorsed the statement and urged that it be called to the immediate attention of the entire education community, of policy makers and of the public at large.

The statement that follows embodies the collective concern of the endorsing associations. It expresses their call for a renewed commitment to a more complete and more fulfilling education for all.

The associations invite the concurrence, support and participation of everyone interested in education.

The Essentials of Education

Public concern about basic knowledge and the basic skills in education is valid. Society should continually seek out, define and then provide for every person those elements of education that are essential to a productive and meaningful life.

The basic elements of knowledge and skill are only a part of the essentials of education. In an era dominated by cries for going "back to the basics," for "minimal competencies," and for "survival skills," society should reject simplistic solutions and declare a commitment to the essentials of education.

A definition of the essentials of education should avoid three easy tendencies: to limit the essentials to "the three R's" in a society that is highly technological and complex; to define the essentials by what is tested at a time when tests are severely limited in what they can measure; and to reduce the essentials to a few "skills" when it is obvious that people use a combination of skills, knowledge and feelings to come to terms with their world. By rejecting these simplistic tendencies, educators will avoid concentration on training in a few skills at the expense of preparing students for the changing world in which they must live.

Educators should resist pressures to concentrate solely upon easy-to-teach, easy-to-test bits of knowledge, and must go beyond short-term objectives of training for jobs or producing citizens who can perform routine tasks but cannot apply their knowledge or skills, cannot reason about their society, and cannot make informed judgments.

What, then, are the essentials of education?

Educators agree that the overarching goal of education is to develop informed, thinking citizens capable of participating in both domestic and world affairs. The development of such citizens depends not only upon education for citizenship, but also upon other essentials of education shared by all subjects.

The interdependence of skills and content is the central concept of the essentials of education. Skills and abilities do not grow in isolation from content. In all subjects, students develop skills in using language and other symbol system; they develop the ability to reason; they undergo experiences that lead to emotional and social maturity. Students master these skills and abilities through observing, listening, reading, talking, and writing *about* science, mathematics, history and the social sciences, the arts and other aspects of our intellectual, social and cultural heritage. As they learn about their world and its heritage they necessarily deepen their skills in language and reasoning and acquire the basis for emotional, aesthetic and social growth. They also become aware of the world around them and develop an understanding and appreciation of the interdependence of the many facets of that world.

More specifically, the essentials of education include the ability to use language, to think, and to communicate effectively; to use mathematical knowledge and methods to solve problems; to reason logically; to use abstractions and symbols with power and ease; to apply and to understand scientific knowledge and methods; to make use of technology and to understand its limitations; to express oneself through the arts and to understand the artistic expressions; of others; to understand other languages and cultures; to understand spatial relationships; to apply knowledge about health, nutrition, and physical activity; to acquire the capacity to meet unexpected challenges; to make informed value judgments; to recognize and to use one's full learning potential; and to prepare to go on learning for a lifetime.

Such a definition calls for a realization that all disciplines must join together and acknowledge their interdependence. Determining the essentials of education is a continuing process, far more demanding and significant than listing isolated skills assumed to be basic. Putting the essentials of education into practice requires instructional programs based on this new sense of interdependence.

Educators must also join with many segments of society to specify the essentials of education more fully. Among these segments are legislators, school boards, parents, students, workers' organizations, businesses, publishers, and other groups and individuals with an interest in education. All must now participate in a coordinated effort on behalf of society to confront this task. *Everyone* has a stake in the essentials of education.

Professional Associations Endorsing This Statement

American Alliance for Health, Physical Education,
Recreation and Dance
1201 16th Street, N.W.
Washington, D.C. 20036
(202) 833-5553

American Council on the
Teaching of Foreign Languages
2 Park Avenue, Room 1814
New York, N.Y. 10016
(212) 689-8021

Association for Supervision and
Curriculum Development
225 North Washington Street
Alexandra, Va. 22314
(703) 549-9110

International Reading Association
800 Barksdale Road, P.O. Box 8139
Newark, Del. 19711
(302) 731-1600

Music Educators National Conference
1902 Association Drive
Reston, Va. 22091
(703) 860-4000

National Art Education Association
1916 Association Drive
Reston, Va. 22091
(703) 860-8000

National Association of Elementary School Principals
1801 N. Moore Street
Arlington, Va. 22209
(703) 528-6000

National Council for the Social Studies
3615 Wisconsin Avenue, N.W.
Washington, D.C. 20016
(202) 966-7840

National Council of Teachers of English
1111 Kenyon Road
Urbana, Ill. 61801
(217) 328-3870

National Council of Teachers of Mathematics
1906 Association Drive
Reston, Va. 22091
(703) 620-9840

National Science Teachers Association
1742 Connecticut Avenue, N.W.
Washington , D.C. 20009
(202) 265-4150

Speech Communication Association
5205 Leesburg Pike
Falls Church, Va. 22041
(703) 379-1888

Early childhood student printmaking